DOCUMENT RESUME

ED 205 349 RC 012 866

AUTHOR Wise, Lu Celia, Ed.
TITLE Indian Education Curriculum Guidelines.
INSTITUTION Oklahoma State Dept. of Education, Oklahoma City.
PUB DATE 76
NOTE 99p.

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *American Indian Culture: *American Indian Education: American Indians: Art: Behavioral Objectives: *Cultural Awareness: Cultural Background: Curriculum Development: Elementary Secondary Education: *Instructional Materials: Language Arts: *Learning Activities: Mathematics: Multicultural Education: Music: Physical Education: *Resource Units: Sciences: Social Studies: Tribes
IDENTIFIERS *Oklahoma

ABSTRACT

Designed in Oklahoma as a teaching aid for teachers in Indian education, this booklet is organized according to the subject areas of the curriculum. It provides a ready resource on Indian culture and should thus be of value to teachers who work with both Indian and non-Indian students. Guidelines for curriculum development in multicultural education are outlined. Oklahoma's museums and cultural centers presenting American Indian material, useful as resource material, are briefly described. Models for each subject area include an introduction, objectives, procedures, instructional materials to be used, evaluation techniques, and (where applicable) background information. There are model lessons for various grade levels in art, home economics, language arts, mathematics, music, physical education, reading, science, and social studies. A seven-page bibliography is appended, with sections on catalogs and pamphlets, teacher resource materials, films, maps, records, tape recordings, transparencies and view master reels, and a book section with listings, indicating appropriate grade level, for specific tribes (Apache, Arapaho, Cherokee, Cheyenne, Choctaw, Comanche, Creek, Delaware, Kiowa, Miami, Ottawa, Pawnee, Sac, Seminole, Shawnee) and general works. (CM)

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INDIAN EDUCATION

CURRICULUM GUIDELINES

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Prepared by the
INDIAN EDUCATION SECTION
Overton James, Administrator
in cooperation with
Oklahoma Curriculum Improvement Commission
and the
Curriculum Section
Clifford Wright, Administrator

OKLAHOMA STATE DEPARTMENT OF EDUCATION
Leslie Fisher, Superintendent
1976

RC 012866

INDIANS OF OKLAHOMA

As an Indian melting pot, Oklahoma is unequalled. Yet, once only the nomadic Plains tribes roamed and hunted on its western lands, while the Osages of Kansas and Missouri, the Wichitas, and a few other small bands visited the northeastern section of the present state from time to time. According to some authorities, no more than a half-dozen of Oklahoma's tribes are indigenous. The influx of other Indian people was largely due to the policies and pressures applied by white men.

The first step in establishing permanent Indian settlements within present Oklahoma boundaries was taken in 1802 when French traders persuaded a large band of Osages to move from Missouri to northeastern Oklahoma.

After the Louisiana Purchase from France in 1803, the newly acquired land was held in public domain until the 1830's. The western part of the Purchase (west of the State of Missouri and Arkansas Territory) became popularly known as the Indian Territory. To many, including President Jefferson, this seemed a remote and isolated part of the country where Indians could live in freedom, out of the path of advancing white settlement.

Accordingly, a Congressional Act of March 26, 1804, authorized the President to negotiate with the eastern tribes to cede their land to the United States in exchange for new tribal lands in the Indian Territory. By 1809, the northeastern woodland Indians — which included the Delaware, Piankashaw Wea, Sac, Fox, Potawatomi and Kaskaskia were the first to voluntarily agree to exchange their coastal homelands for lands farther south and west.

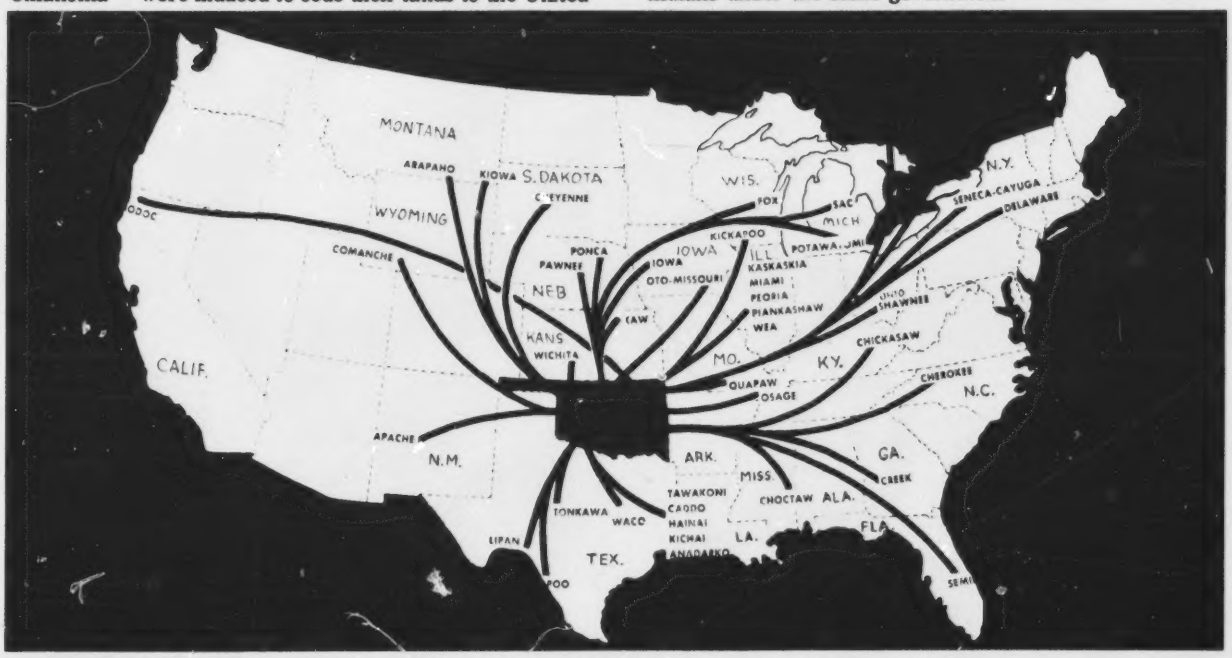
Between 1818 and 1825 the Quapaws and Osage Indians — who had claim to most of the area which is now the State of Oklahoma — were induced to cede their lands to the United States Government. This was done in order to make room for the relocation of the Five Civilized Tribes of eastern Indians; so-called because they had their own constitutional governments, and their schools and courts were supported by their own national funds. Their lands were held in common by each tribe. Each of these tribes — the Choctaw, Chickasaw, Cherokee, Creek, and Seminole — included blacks, some as slaves, others as free people.

Under the administration of President Andrew Jackson, forced removal became Federal policy. The Indian Removal Act of 1830 established procedures for exchange of eastern Indian lands for new land in Indian Territory that was to be held by the tribes under perpetual guaranty from the Federal government.

Between 1800 and 1861 present day Oklahoma was primarily the land of the red man and the black.

After the Civil War, the western part of the Indian lands were ceded to the United States as "Unassigned Lands". This area became the goal of the would-be settlers. In 1889 Congress passed legislation authorizing its opening and Indian Territory was divided into two territories. The eastern side of the present Oklahoma retained the name "Indian Territory," and the western half was called "Oklahoma Territory." Much of Oklahoma Territory was then opened to white settlement through "Land Openings" and "Runs."

In 1893 the U.S. Government appointed the Dawes Commission to survey, appraise, and allot the land to individuals on the tribal rolls. As a result, the Indian Nations ceased to exist in 1906; and in the next year, 1907, the State of Oklahoma became the 46th state, placing Indians and non-Indians under the same government.



The tragic uprooting of various Indian tribes, with the hardships and loss of life along the removal routes, would have destroyed a lesser people. In spite of the problems of the early years, the adjustment of the Indian tribe to life in Indian Territory was remarkable. They made great contributions to the growth and culture of the area by establishing schools, churches, and towns. According to the 1970 Census, Oklahoma now has more Indian citizens than any other state. Many of its past and present leaders are of Indian descent.

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INDIAN EDUCATION CURRICULUM GUIDELINES

Prepared by the
INDIAN EDUCATION SECTION
Overton James, Administrator
Sam Homan, Administrative Officer
in cooperation with
Oklahoma Curriculum Improvement Commission
Leslie Roblyer, Chairman
and the
CURRICULUM SECTION
Clifford Wright, Administrator
Earl Garrison, Administrative Officer

OKLAHOMA STATE DEPARTMENT OF EDUCATION
Leslie Fisher, Superintendent
1976

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FOREWORD

There is a need for material to provide a ready resource for teachers in Indian education. The material presented in this booklet is organized according to the subject areas of the curriculum. This is purely for the convenience of the teacher, since in actual practice the areas will overlap. The teacher, knowing the individual children, their home background, and the total school program, can plan activities and experiences which are psychologically sound, interesting, and challenging to these students.

We believe this guide will be a useful teaching aid and resource booklet for teachers who work with Indian and non-Indian students. Because Indian culture is special, teaching the Indian student may become a special challenge to the educator. All standards of good teaching practices still apply, but effective results may require additional understanding and knowledge of Indian culture.

The State Department of Education gratefully acknowledges the contributions of the committee members who have prepared this material.

It is hoped that this guide will be of valuable assistance to the teachers and administrators of the state. We wish to thank those who contributed time, talent, and materials to develop this outstanding teaching instrument for the benefit of children of all races in our public schools.

Leslie Fisher
State Superintendent

ACKNOWLEDGEMENTS

We wish to express our special thanks to all those who helped in the preparation of this booklet.

This guide was developed by the Indian Education Committee of the Indian Education Section and in cooperation with the Curriculum Section and the Oklahoma Curriculum Improvement Commission under the auspices of the State Department of Education.

We wish to express our sincere appreciation to the professional artists and Indian students who provided the art work for this guide. We are, also, grateful to Lu Celia Wise for her long hours of work in final preparation of the material to be given to the printer.

It would be impossible to mention all of the persons who directly or indirectly assisted in the production of this guide. We do want to extend our sincere appreciation to the following members of the planning and editing committee.

Mr. Herbert Bacon
Claremore Public Schools

Dr. William Berlin
Southwestern Oklahoma State University

Dr. Fount Holland
Northeastern Oklahoma State University

Dr. Don Kellogg
East Central State University

Dr. Joe Parsons
East Central State University

Dr. Earl A. Reynolds
Southwestern Oklahoma State University

Dr. John Seaberg
University of Oklahoma

Dr. Al Williams
Northeastern Oklahoma State University

Mr. Ron West
East Central State University

Mrs. Lu Celia Wise
Author/Artist, Tulsa

Dr. James D. Kitchens
Southwestern Oklahoma State University

Mrs. Helen Impson
Wynnewood Public Schools

Mrs. Lenorah Polk
Vocational Home Economics

Miss Nedra Johnson
Vocational Home Economics

Dr. Clifford Wright
State Department of Education

Dr. Earl Garrison
State Department of Education

Mr. Sam Homan
State Department of Education

Mr. Overton James
State Department of Education

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PREFACE

America is a country of many heritages reflecting the customs, beliefs, and traditions from all parts of the world. It seems strange that so much has been written, said, and portrayed relative to those brought here by immigrants and so little concerning those indigenous to this land, the American Indian.

The American Indian has played and will continue to play a significant part in the development of the American Society. However, it has only been in recent years that the record of his contributions has been acknowledged.

Oklahoma, according to the 1970 census, has more Indian citizens that any other state. Many of its past and present leaders are of Indian descent. There are many American Indian cultures in Oklahoma today, just as there are many non-Indian cultures. An appreciation of Indian contributions to our heritage can be taught as part of our basic curriculum.

It is hoped that the development of this booklet will further the education of both Indian and non-Indian girls and boys in the State of Oklahoma as they gain additional awareness of races and cultures which have provided input into the creation of our American society.

Overton James
Administrator
Indian Education Section

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COVER — *Courtesy Solomon McCombs and Balink's Studio, Santa Fe, New Mexico*

"The Way It Was" by Solomon McComb won the 1976 first place painting award in the Thirty-first Annual American Indian Artists Exhibition at Philbrook Art Center in Tulsa, Oklahoma.

The juxtaposition of youth and age in quiet, personal reflection shown in this painting are impressive. It expresses the primary purpose of this book — appreciation of the many aspects of Indian cultures and contributions both past and present.

PHILOSOPHY

The history of ethnic programs in America is replete with examples of the assumption that the "melting pot" theory will govern relationships between two distinct ethnic groups in close geographic proximity. A principal corollary of this assumption has been that the minority group culture will be assimilated into the culture of the dominant group until they become a homogenous unit. Recent events have led to the realization that these assumptions are not valid in a society placing emphasis on cultural pluralism. As a result of this emphasis on cultural pluralism, the goals of ethnic education have been revised so that the primary aim is to educate the minority group member in the language, religion, values, and customs of that particular culture in order to promote ethnic pride.

A third and more reasonable assumption is that acculturation will occur when two cultures continuously interact with each other. However, successful acculturation demands a mutual effort toward understanding of cultural differences. It is therefore the feeling of the writers of this curriculum guide that:

1. Schools should include in their curricula, units and activities that provide students knowledge of Indian heritage, history, and cultural contributions.

2. Teachers should become aware of cultural differences which create unique instructional needs for the Indian child.

3. Every effort should be expended to establish and maintain a climate where the Indian and non-Indian is recognized as a worthy contributing individual.

GUIDELINES FOR CURRICULUM DEVELOPMENT

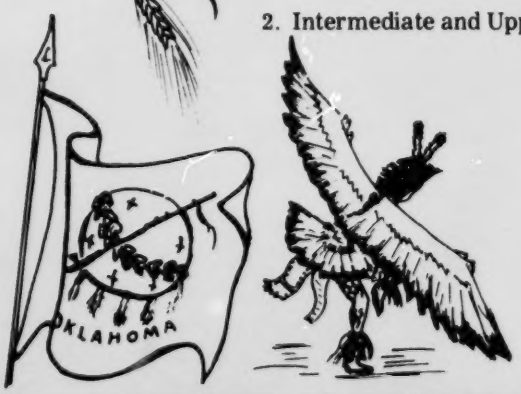
Traditionally, the goals of ethnic studies programs in the United States have been to acquaint the student from an identifiable minority group with the values, language, and mores of his/her particular culture in order to promote ethnic pride; or to acquaint the student with the basic tenents of the non-Indian culture to facilitate the assimilation of minority groups into the dominant culture. The failure of both of these approaches is readily apparent to any interested observer.

In as much as acculturation occurs when two ethnic groups reside in close proximity, it seems reasonable to assume that the phenomenom has occurred between the American Indian and non-Indian cultures in the State of Oklahoma and will continue to progress whether by plan or chance. With this fact in mind it seems that the logical approach to the multicultural education programs in the public schools should be to provide all students with the opportunity to participate in a program of studies which will enable the student to select the best values from both cultures to form the basis for his/her own value complex. Accordingly, programs of multicultural education in the public schools should be structured as chronological hierarchy of experiences which would provide the student with the opportunity to develop the following competencies:

1. The student will be able to state the basic values of the American Indian and non-Indian cultures in the State of Oklahoma.
2. The student will be able to organize his/her knowledge of basic values of the American Indian and non-Indian cultures to form a set of key concepts about the ethnicity of members of each group.
3. The student will be able to organize his/her set of key concepts regarding the ethnicity of members of the American Indian and non-Indian groups into a set of generalizations concerning the value systems of these groups.
4. The student will be able to state the basic tenents of his/her value complex based on generalizations concerning the value systems of the American Indian and non-Indian groups.

A program of this nature should use resources from the areas of Anthropology, Art, Economics, Geography, History, Political Science and Sociology in order to provide the student with a variety of knowledge regarding these two groups. The program could be organized as follows:

1. Primary Grades (Family Relationships). The student should be provided with a program of studies which would acquaint him/her with knowledge concerning the values of the American Indian and the non-Indian cultures regarding family relationships.
2. Intermediate and Upper Grades (Cultural Diversity and Similarity). The student should



be provided with a program of studies to enable him/her to form key concepts and generalizations regarding the ethnicity of the American Indian and non-Indian groups.

3. High School (Value Clarification). The student should be provided with a program of studies to enable him/her to form a Value Complex regarding cultural groups.

A curriculum which would enable the student to develop the aforementioned competencies should use an interdisciplinary approach with emphasis on key concepts such as:

1. Culture Diversity and Similarity
2. Cultural Assimilation
3. Acculturation
4. Ethnocentrism
5. Production and Consumption
6. Economic Deprivation
7. Environmental Perception
8. Ethnic Communities
9. Migration-Immigration
10. Historical Bias
11. Power
12. Social Protest
13. Prejudice and Discrimination
14. Racism
15. Values

Teachers could incorporate these concepts into existing programs such as Art, Social Studies, Language Arts and Science.

Additionally, the problem of teacher attitudes must be explored. It is established that the vast majority of teachers come from a "middle class" background and that to a large degree their value system is a product of that background. This value system may often seem to conflict with that of the Indian culture. The teacher in many cases is likely to feel that exploration of alternate ways of life is in effect placing their own beliefs in danger.

The purpose of education in America is not to indoctrinate, but to develop within each individual the skills and knowledge to make choices. It is also imperative that each individual respect the right of others to make different choices.

The Indian child is different, but in reality each child in the classroom is different. Each should be free to express his/her individuality in order to produce an atmosphere of acceptance which is necessary for learning to occur. Each teacher should realize that the freedom to be different within a framework of order is one of the primary strengths of our society.

It is important that teachers have the opportunity to participate in training programs to increase their expertise in both content and attitude. Such programs could concentrate on curriculum development, lesson planning, the acquisition and use of appropriate materials, and interpersonal relationships. All interested persons would have the opportunity to participate in the planning, organization and implementation of the programs in the public schools.

ART AS A LEARNING VEHICLE FOR INDIAN EDUCATION PROGRAMS

INTRODUCTION

There are many American Indian Cultures in Oklahoma today, just as there are many non-Indian cultures. An appreciation of Indian contributions to our heritage can be taught as part of our basic curriculum. Art is an ideal learning vehicle for this purpose. Efforts to integrate art education activities into the total curriculum of the school deserve the support of those who are aware of the total growth concept which is the basis of programs designed to educate the whole child.

Until fairly recent times, art was one of the most widely used forms of communication by Indians. Many tribes had no written language; therefore, art was used extensively as a means of recording everyday events, tribal histories and customs, and as a means of communicating with each other.

There is a strong resurgence of Indian pride in Oklahoma today. Through the study of various art forms practiced by Indian cultures, from prehistory to current works, the student can gain insight into Indian skills and values.

OBJECTIVES

1. Ability to look and see imaginatively — a visual curiosity and sensory awarness — perceive, analyze and organize.
2. Understanding that art is a means of expression in itself, as well as a tool with many other media.
3. Development of skills and confidence with various art tools and techniques.
4. Acquire an appreciation of the skills of artists of different cultures — especially the American Indian.
5. Specific skills and values of our Indian cultures can be taught through emphasis on Indian art.
6. To become familiar with the art of great craftsmen of the past and present — emphasizing Indian culture, examine the work of such artists as:

Charles Bird King	Jerome Tiger	Willard Stone
George Catlin	Charles Banks Wilson	Joan Hill
Acee Blue Eagle		Bill Flores

OPOTHLE — YAHOLO — after Charles Bird King who painted the Creek Chief while he was in Washington protesting the signing of the treaty giving his nation's lands in exchange for lands in what is now Oklahoma.

WILLARD STONE has a native sense of line and form which has won him recognition as the foremost wood sculptor in the United States. His work is stylized. There is always a human element in his work, and his animals represent the Indian's attitude toward the wild life around him.

TRANSPLANT by Willard Stone Cherokee Nation of Oklahoma Tsa-La-Gi Inr, Tahlequah.

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MODELS FOR ART AT VARIOUS GRADE LEVELS

The models for three grade levels on the following pages concentrate on ideas with which each group can relate.

These basic plans can be modified to fit the interest and ability level of the students. They are structured to follow the interdisciplinary approach to provide the student with a variety of knowledge regarding Indian people in our State today. Special emphasis should be placed on the many ways in which Indian cultures have influenced our life style — from government to current dress.

1. Primary (Family Relationships)
2. Intermediate and Upper Grades (Cultural Diversity and Similarity)
3. High School (Value Clarification)

Each model is organized under the following headings:

Objectives	Procedure
Materials Needed	Background and Resources

EVALUATION

Constructive evaluation, either group or individual, should be a part of every lesson. The emphasis should be on the student's growth in original thinking, skills developed, concepts and understanding.

1. Is the student's observation keener?
2. Can he reveal his ideas and emotions more clearly?
3. Is he being inventive and imaginative in his approach?
4. Has his attitude changed toward Indian, and other cultures?
5. Did the student enjoy his work?
6. Each student should be encouraged to do a self-evaluation.

Quoted from George Catlin's Sketchbook, showing artist's view of himself at work among the Indian tribes.

"Armed, equipped, and supplied, I started out in the year 1832, and penetrated the vast and pathless wilds which are familiarly denominated the great "Far West" of the North American Continent, with a light heart, inspired with an enthusiastic hope and reliance that I could meet and overcome all the hazards and privations of a life devoted to the production of a literal and graphic delineation of the living manners, customs, and character of an interesting race of people, who are rapidly passing away from the face of the earth — lending a hand to a dying nation, who have no historians or biographers of their own to portray with fidelity their native looks and history; thus snatching from a hasty oblivion what could be saved for the benefit of posterity, and perpetuating it, as a fair and just movement, to the memory of a truly lofty and noble race."

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Five Civilized Tribes Museum, Muskogee, Oklahoma

THE DAWES COMMISSION
by Jerome Tiger
Courtesy of Tams Bixby, III
Muskogee, Oklahoma

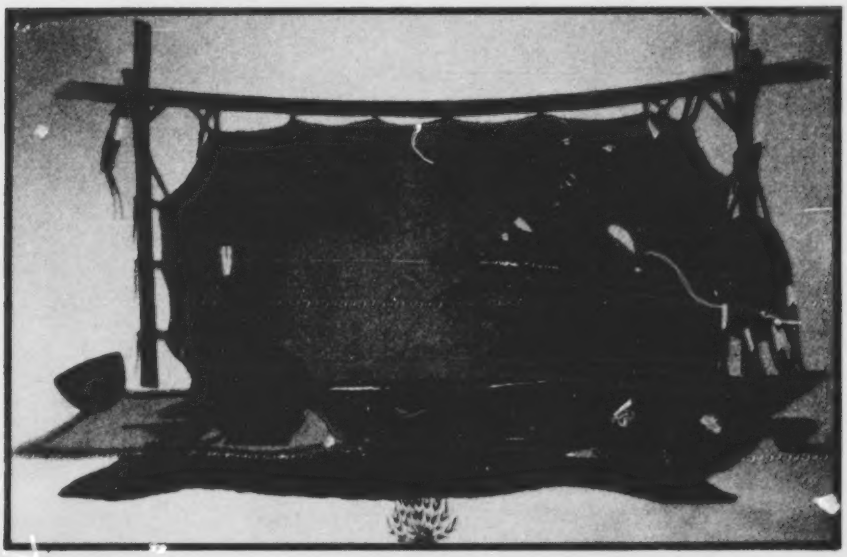
Jerome Tiger's paintings using contemporary colors, and two dimensional figures to portray traditional subject matter, have made his work extremely popular. His style has had great influence on other Indian Artists.

William Van Flores, a Cherokee-Papago Indian, who does a beautiful job of telling the funny side of Indian life.

Perhaps we are emerging from that grim era in which everyone was afraid to tell a joke for fear it might "offend" someone. He likes to poke a little fun at the noble redmen who have, in truth, made occasional strange use of some of the things learned along the "white man's road."

Flores likes to design bumper stickers for his friends, on brilliant orange paper. He has come up with such messages as "Custer Had It Coming," "Eat More Buffalo," and "Custer Who?" The exclusive license plate on his car, simply says, "Ugh!"

One of Bill Van Flores humorous drawings



SKIN PAINTING by Solomon McCombs after Acee Blue Eagle

Solomon McCombs, a former student of Acee Blue Eagle, he is well known as one of the finest of today's traditional Indian artists. His "Skin Painting" illustrates the use of line work shown in our first model on the next page.

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PICTURE WRITING

(Primary Grades — 1, 2, and 3)

OBJECTIVES

Indians used lines to tell their stories in "Picture Writing". Look at the different kinds of lines — then tell an Indian family "happening" with picture writing.

MATERIALS NEEDED: Pencils
Paper — white or colors

PROCEDURE

LINES CAN DO MANY THINGS — SUCH AS:

1. MAKE LETTERS

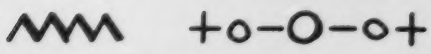
INDIANS

2. BE QUIET AND STILL OR NOISY AND ACTIVE

3. BREAK INTO SMALL PIECES OR WANDER AROUND

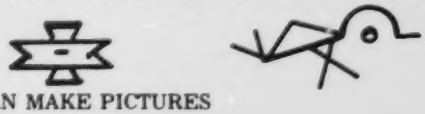
4. BE SHARP AND MEAN OR SOFT AND CURVED

5. IT CAN BE REGULAR AND BORING
OR IRREGULAR AND INTERESTING



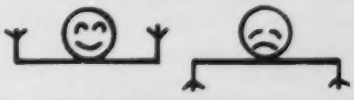
6. IT CAN SHRINK OR EXPLODE

7. IT CAN CREATE SHAPES OR IRREGULAR SHAPES



8. IT CAN MAKE PICTURES

9. IT CAN BE HAPPY OR SAD

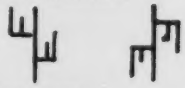


10. IT CAN BE MANY DIFFERENT THINGS — MOUNTAINS — BUILDINGS — PEOPLE

11. OR BE THIN OR FAT

12. SHORT OR LONG

13. IT CAN GO UP OR DOWN



14. OR JUST HAVE FUN

15. OR IT CAN BE DONE IN DIFFERENT COLORS

ART — FAMILY RELATIONSHIPS

(Yarn Painting — Grades 1, 2, and 3)

INTRODUCTION

Yarn painting is gluing yarn on cardboard to make scenes or designs. This is an ideal project for studying Indian design.

OBJECTIVES

For a subject — start with their pets, an Indian family, or a scene with which the children are familiar. Study Indian designs which incorporate these, inventing ways to lay the yarn, so that it makes a smooth (or rough, if desired) finish suggesting some interesting texture, is the area for originality and creativity.

MATERIALS

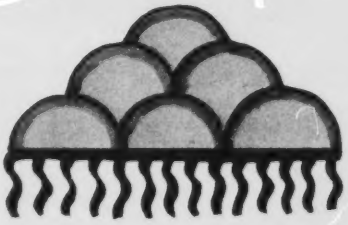
Cardboard
Different colored yarn
Elmer's glue

PROCEDURE

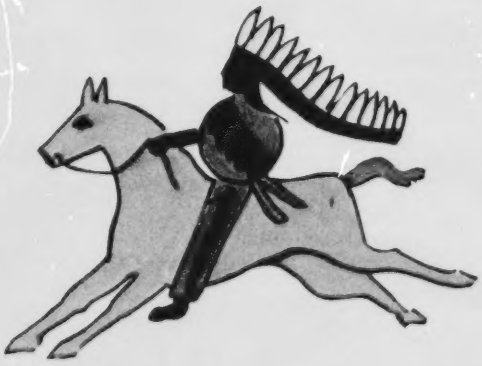
1. Students are encouraged to make original designs of people, animals, or scenes. These are drawn on the cardboard with pencil. Or, they can work out their plan directly with yarn.
2. Elmer's glue is applied over small areas at a time. This is important so that the adhesive does not dry out where the yarn is being applied.

BACKGROUND

For motivation, children are shown a finished sample of Indian designs and the object of the lesson is explained.



RAIN CLOUDS



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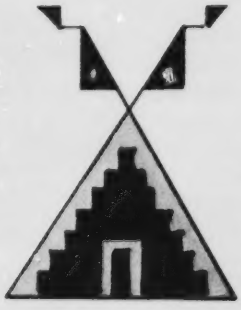

TEPEE

8

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INDIAN MASKS

Ceremonial Mask *"Booger" Mask* *Buffalo Mask* *Spirit Mask*

DANCE OF THE BUFFALO SOCIETY after Bodmer

Most of the Plains tribes had buffalo societies, who took part in special buffalo ceremonies and dances. The buffalo played a large part in their myths and folk tales as well as a source of food, clothing and shelter in their everyday lives.

Courtesy of Illustrated Books Company

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ART — CULTURAL DIVERSITY AND SIMILARITY

(Paper Mask Making — Grades 4, 5, and 6)

OBJECTIVES

1. To provide students with visual illustrations of differences and similarities in Indian and non-Indian cultures, study maps showing the groupings of Indian tribes in different parts of Oklahoma.
2. Learn how Indian tribes are identified; how they differ with each other; how they differ from non-Indian people in Oklahoma today; and the ways in which Indians have the same life style today as other citizens of our State.

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig 5

Finished Mask

MATERIALS

Wheat or cooked flour paste
Heavy paper towels
Newspaper

PROCEDURE

1. Make a two inch fold lengthwise into three double sheets of newspaper (stacked). Fold the entire paper. (See Fig. 1)
   a. Wrap the fold around the wearer's chin, face and the top of the head. (See Fig. 2)
   b. Overlap the edges and secure with paper strips. (See Fig. 3)
   c. Applied with wheat or cooked flour paste.
2. Lay the ring of paper on a flat surface and fill with wadded newspaper. The paper should extend a little beyond the rim, to avoid a sunken face. (See Fig. 4)
   a. A bulging nose or eyes may be made and attached with paper strips. (See Fig. 5)
   b. Hold in shape with large bits of newspaper, applied with paste.
3. Cover entire form with three or four layers of overlapping paper strips (the last one being heavy paper toweling).

BACKGROUND

Study pictures of Indian Ceremonials — or attend Powwows — of various Indian tribes. Sketch the masks of the dancers. Pattern your masks after specific masks and learn their meaning.

ART — CULTURAL DIVERSITY AND SIMILARITY

(Positive-Negative Mask Making — Grades 4, 5, and 6)

OBJECTIVES

1. Use the student's environmental experiences as a source of subject matter.
2. Examine his ideas of Indian culture.
3. Study the Indian's love of nature as expressed in ceremonials.
4. Copy masks used in these dances.

MATERIALS

Blunt pencil
Styrofoam wig head
Magic marker

PROCEDURE

1. Discussion of purpose of positive-negative effects and decorative facial designs.
2. Idea plan. Draw two full head shapes on paper, side by side, for front and back of head.
3. Divide head shapes in half vertically, placing the general shape of the facial features found on a wig head in place — these may vary depending on the design of the wig head.
4. Work in a positive-negative manner so the areas of design remain even in placement, and accurate.

Example: Eyes and brows on left solid, eyes and brows on right outlined, leave thin white area when outlining.

5. Transferring to wig head — use a blunt pencil, pressing lightly, and ruler to divide the head in half vertically.
   a. Large areas of design may be drawn out on paper and cut out and used as a pattern so both halves are alike (this is good if pattern or shape is going to be repeated in more than one area).
   b. Using a blunt pencil "map out" areas on wig head following same positive-negative pattern (stress accuracy of balanced effect).
   c. Use magic marker to fill in solid areas of pattern design and to outline white areas. Fill in around the white areas last.

   (DO NOT put hand on an area where magic marker has just been used. It will smear easily).

BACKGROUND

See "Background" for Paper Mask Making.

ART — CULTURAL DIVERSITY AND SIMILARITY

(Papier Maché Figures — Grades 7, 8, and 9)

OBJECTIVES

1. To study art history and costume design, a unit can be exciting and "fun" if Indian dress, especially the costumes of the dancers of different tribes, is examined before the project is begun.
2. This project can teach the craft of papier mache, drawing, painting, costume and history.

MATERIALS

Pencils
White construction paper (12" x 18")
Decorative materials from home (ribbons, buttons, fur, yarn, beads, scraps of suede and wool)
Acrylic paints
Shellac
4" wood cube

PROCEDURE

1. Each student can make a pencil drawing on 12" x 18" white construction paper of any Indian costume that interests him/her.
2. Next make a papier mache doll in the position of the drawing (approximately 12" high). These can be painted and shellaced and yarn hair can be pasted on the heads. The dolls can now be dressed **in class** with materials brought from home (ribbons, buttons, fur, braid, beads, etc.) and shared with each other.
3. These completed dolls can be mounted on a 4" block of wood. The students can then paint their drawing like their finished figure. In this way, the students can copy the designs and colors of the materials used. The paintings can be outlined in ink.

BACKGROUND

Use books from the school and public libraries showing Indian chiefs or Indian dancers. Study the various costumes to learn the meaning of each type of headdress, jewelry, and clothing.

In addition to studying art books, visiting museums, attending cultural festivals and performing art events will provide the student with visual illustrations of differences and similarities in Indian and non-Indian cultures.

By studying the costumes of various cultures, we find that many items are borrowed back and forth until their origin is lost.

Plains Indian women adapted much of their dress from the Civil War era fashions, worn by the wives of officers stationed at military posts in the southwest. Today we find some of these being re-adapted by non-Indian designers.

Use the costumes of the dolls on the next page to point out such items.

DOLLS DRESSED IN COSTUMES OF VARIOUS INDIAN TRIBES

Mildred Imach Cleghorn, a member of the Fort Sill Apache Indian tribe, is a most unusual doll collector. Mrs. Cleghorn has devoted twenty seven years to the exlusive creation of her own personal doll collection. Careful research has provided the information required to complete each doll. Each doll requires such meticulous attention to detail that she will only make them for museums.

Mrs. Cleghorn says, "Doll making is a hobby which I started during my first job in the U.S. Indian Service. I had made Apache dolls, dressing them as my mother and relatives dressed in the prisoner of war days at Fort Sill. I wanted to be as authentic as possible, using hand-tanned buckskin and materials used in the old days. The abalone shell, which is used in reverence and eagle down and yellow pollen that is used as medicine . . . all these I wanted to be just as it used to be. I have a deep respect for the feelings of my Apache people and also for the many boys and girls, men and women who have given me information and helped me among the many tribes with which I have worked."

"Doll making has been a good lesson in history and culture of the various tribes. I have learned much from them. Each of my dolls represents some particular friend or student with whom I have worked . . ."

FT. SILL APACHE TRIBE — Cloth dress decorated with black and white rickrack. Strands of black and white beads are worn around the neck, and a beaded purse is carried.

DELAWARE TRIBE — Cloth skirt and blouse decorated with ribbon, ruffles and silver broaches. A black velvet headdress and silver are worn in the hair.

CHEYENNE TRIBE — Dark cotton dress worn with a leather belt and trailer decorated with metalwork. A broadcloth blanket trimmed with ribbonwork is worn around the shoulders.

OTOE TRIBE — Cloth blouse decorated with silver brooches. Skirt made of wool broadcloth with ribbonwork down the front and around the bottom.

UTE TRIBE — Wool broadcloth dress decorated with cowrie shells, ribbon work and beaded medallions.

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ART — CULTURAL DIVERSITY AND SIMILARITY

(Plaster Carving and Sculpture — Grades 7, 8, and 9)

OBJECTIVES

1. Most middle school (7-8-9) grade art students have a strong desire to carve forms, but too often they are afraid of failure. The objectives here are to develop a project where there are no failures and to make the carving process an interesting and stimulating experience.
2. Plaster carving can be a big success, with this method. It looks and sounds so easy that everyone wants to try it. As a result, every student who really tries can turn out excellent and unusual carved pieces.

MATERIAL

Styrofoam cups (different sizes)
Sealers (gesso, varnish, or shellac)
Tempera or acrylic paints
Plaster of paris

PROCEDURE

1. Styrofoam cups (different sizes) are filled with plaster of paris. When set, the cups are torn away, a conical shape which can be used right side up, upside down, or horizontally. Each student is free to make a choice.
2. The form should dry thoroughly before a sealer is used. This may be accomplished by using gesso, varnish or shellac. Be sure to use sealers that are compatible with the type of paint that you use.
3. Other effects can be achieved with tempera and acrylic polmer paints. Commercial spray paint and finishes also offer further possibilities. Some prefer not to seal and paint but leave the form in its original state.

BACKGROUND

Now on exhibit in the American Hall of Fame park area at Anadarko are eighteen handsome, sculpted portraits in bronze of Indians noted in American history. The sculptors include famous artists in this country. Unveiling ceremonies of some of these sculpted portraits have been held in different parts of this country with large audiences present: the Black Beaver statue and the Allen Wright bronzes in the state capitol at Oklahoma City; Osceola, in the Seminole Everglade region in Florida; Charles Curtis in the Old Supreme Court Chamber in Washington, D.C.; Alice Brown Davis in the Oklahoma Pavilion, New York World's Fair; Pocahontas, in Old Tower Church, Jamestown, Virginia. Others to be erected are: Tecumseh, Pushmataha, Massassoit, Hiawatha, Keokuk, John Ross and Stand Watie.

Creative ideas can range from free forms to busts of these and other famous Indians. All ingredients for shaping three dimensional forms are present. This material, which is inexpensive for classroom use, gives many challenging and rewarding experiences for the beginning sculpture student.

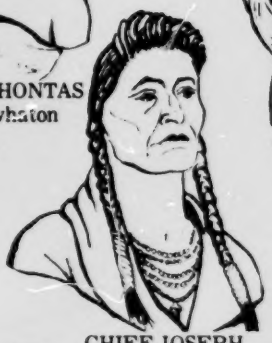
NATIONAL HALL OF FAME OF FAMOUS AMERICAN INDIANS

Anadarko, Oklahoma

BLACK BEAVER
Delaware

ALLEN WRIGHT
Choctaw

POCAHONTAS
Powhaton



CHIEF JOSEPH
Nez Perce

OSCEOLA
Seminole

CHARLES CURTIS
Kaw

WILL ROGERS
Cherokee

SACAJAWEA
Shoshoni

QUANAH PARKER
Comanche

PONTIAC
Ottawa

JIM THORPE
Sauk and Fox

LITTLE RAVEN
Arapaho

SEQUOYAH
Cherokee

CHIEF TISHOMINGO
Chickasaw

JOSE MARIA
Anadarko

ALICE BROWN DAVIS
Seminole

MAJOR GENERAL
CLARENCE TINKER
Osage

ROBERTA CAMPBELL
LAWSON
Delaware

Courtesy of Illustrated Books Company

15

ART — VALUE CLARIFICATION

(Indian Jewelry Making — High School)

OBJECTIVES

1. The different and most unusual designs make the best types of jewelry. Encourage the student to use his/her own idea and never use the idea of another student to create an outstanding piece of Indian jewelry.

MATERIALS

Tools

pliers
burnisher
files
ring clamp
hand drill
planishing hammer
copper tongs
patina-liver of sulfur
asbestos coil
bench pen
sandpaper
flux
rawhide mallet
scriber
saw frame & blades
ring sizer
ring mandrel
propane torch
pickle-sperix
charcoal block
solder-silver or gold
steel wool
polish-rouge-tripoli
brush

Metal

Silver tarnishes and has to be polished frequently. Copper and brass both have to be coated with a glaze or covering to prevent tarnishing and are best suited for jewelry that is not worn next to the skin.

PROCEDURE

1. Before starting a piece of jewelry, get an idea of what you want to make and what metal you want to make your jewelry out of. Draw this idea on paper, then trace it on the metal you are going to use.

2. Sitting at a table or counter with a bench pen, string your jewelers saw and begin sawing along the draw lines with a verticle motion of the saw. Always saw straight up and down. Saw until all pieces are cut out for your design.

3. With the heavy file, file away all rough spots, edges, etc. Filing is done on the up stroke, not up and back. Metal has few scratches so file only the edges.

4. If you are making a ring, now is the time to shape it on the ring mandrel. Place the metal over the mandrel and hammer **both** ends over the sides of the rawhide hammer. Join the two ends together and prepare to solder.

5. Flux, which is white paste, is brushed on the metal on both sides. This keeps the fire from the torch from burning the metal, leaving what is called fire scale. Place 3 or 4 tiny squares of solder to the joint with tweezers on the flux and apply. Light the propane torch and begin heating the metal in a sweeping, figure eight motion until the metal begins to redden, then concentrate heat on joint to be soldered. Solder will ball up then flow into and seal the joint. Flux will bubble and turn white then crystal clear.

6. After soldering, pick up the metal with the copper tongs (tweezers) and drop into the sperix (pickle-solution). This cleans the metal. The metal stays in this solution until all fire residue is removed. With the copper tongs, remove metal from sperix and rinse under cold water and dry with a dry cloth.

7. All file marks are removed with sandpaper and this is used in grades or grits. The coarser grit is used first and, after each grit, the metal is washed with soap and water. After the last grit is used, a light buffing with steel wool is needed, then wash again.

8. The final step is the polishing. If the metal is polished by hand, use small squares of leather or suede with the polish. First use tripoli then rouge and soap water, between changes of polish. A mirror finished can be achieved.

9. The same procedure is used for all fabricated jewelry except those pieces which are **not soldered** and in that case omit step 4, 5, and 6.

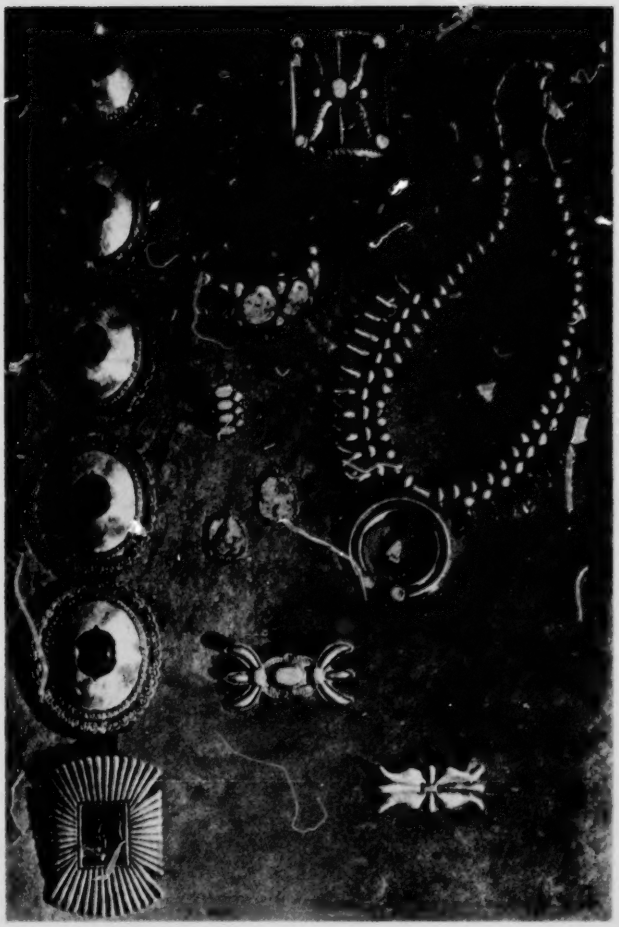
10. All pieces of jewelry that have any metal joined to them, require steps 4, 5, and 6.

11. Add stones to the metal pieces if they are a part of the design.

BACKGROUND

In order to provide the students with a program which will supply the basis for forming a Value Complex regarding cultural groups, they should be able to study current trends in various art fields. This study should include the art of other ethnic groups as well as Indian — **(attend art shows and explore museums, especially those showing the multicultures of the Southwest).**

Study the current popularity and appreciation in the value of Indian paintings and Indian Jewelry in particular. The student should form, and express, an opinion as to the reason for this increase in interest and value in Indian art. What is the social significance in this change in attitudes?



INDIAN SILVERWORK

Because it is widely known, Indian silverwork is usually thought of as an ancient craft. Actually it is one of the most recent to be adopted by tribes in the Southwest.

The first silver ornaments used by the Southwestern Indians were obtained through trade or warfare with the Spanish or other tribes.

In the mid-1800's it was the custom for Mexican smiths from the Rio Grande valley to roam through the plains country producing silver trinkets in exchange for horses. It was from these itinerant craftsmen that the Plains Indians learned the art in the late 1850's.

The squash blossom necklace provides the best example of an adapted item. Generally thought of as typically Indian, its individual parts can be traced to outside sources. The squash blossom is merely an elongated version of the small silver pomegranate once worn by the Spanish men as a trouser and cape ornament. The crescent-shaped pendant, or naja, originally appeared suspended from the center portion of the silver mounted bridle. This decoration came to the New World via Europe after the Spaniards borrowed it from the Moors of North Africa.

MOSCELYNE LARKIN

MARJORIE TALLCHIEF

ROSELLA HIGHTOWER

MARIA TALLCHIEF

ART — VALUE CLARIFICATION

(*Distinguished Indian Heroes and Heroines*)

OBJECTIVES

1. Students will learn about several of the outstanding Indian heroes and heroines who have made, and continue to make, significant contributions to the lives of their people and to the nation.
2. This study will provide inspiration for today's young men and women who, emerging as leaders of the future, will continue unbroken the ancient tradition of the people's dignity and pride.
3. Students will express their knowledge of the lesson by preparing a detailed drawing in mural form.

MATERIALS

Roll of wide paper or large poster board
Magic Markers or paints
Press on letters

PROCEDURE

1. Following research, each student presents his/her ideas in a large picture that may be used in its own right elsewhere.
2. Measure and cut paper to fit wall space.
3. Mount so the work may be viewed at a distance as it progresses.
4. Mix paints, considering the colors of the room where it will be used; background paper and subject matter.
5. Decide on a title; select lettering — if needed.
6. Each child contributes to the mural what he enjoys most and does well.

BACKGROUND AND RESOURCES

Students can pick a hero-heroine and draw their story, or they can work in groups, drawing murals of their hero-heroine of Indian descent. There are many from which to select. (See page 21 — National Hall of Fame of Famous American Indians.) Three of the four portraits by Charles Banks Wilson in our state capitol building share Indian ancestory.

In the art of dance, one national critic declared that Oklahoma has unquestioned leadership among the states. Five of the major names in ballet are from Oklahoma and are of Indian descent — Yvonne Chouteau, Maria Tallchief, Marjorie Tallchief, Rosella Hightower, and Moscelyne Larkin. The University of Oklahoma is one of the few universities in the nation offering a degree in ballet.

YVONNE CHOUTEAU

The following 8-track tape is recommended as an additional resource "Heroes, History, and Heritage of Oklahoma." Heritage Records, P.O. Box 20054, Oklahoma City, Oklahoma, 73120.

Schoor, Gene — The Jim Thorpe Story — **America's Greatest Athlete.** Archway, 1967.

Fey, Harold E. and McNickle, D'Arcy — **Indians and Other Americans; Two Ways of Life Meet.** Harper and Row, 1971.

BEST COPY AVAILABLE

JIM THORPE *SEQUOYAH* *WILL ROGERS*

BEST COPY AVAILABLE

Sequoyah, Will Rogers, and Jim Thorpe — all of Indian descent — are included in the four large portraits by Charles Banks Wilson in our state capitol building.

Sequoyah and Will Rogers also represent Oklahoma in the Hall of Statuary in the Nation's Capitol.

OKLAHOMA'S MUSEUMS AND CULTURAL CENTERS OFFER INVALUABLE RESOURCE MATERIAL

Oklahoma's museums now number over one hundred. They are perfect places to visit to study the art and artifacts of the many Indian cultures of our state. Some of them portray the history of one tribe; others trace the various cultures of certain areas, and some contrast the Indian cultures with non-Indian.

Many of these museums graphically present our Indian Heritage from prehistory to the present. They tell stories which involve most of the sixty-seven tribes that eventually settled in our state. About half of these are no longer recognized as separate tribes because of decreased numbers from their inter-marriage with other tribes or non-Indians. It is interesting to note, however, that several of these tribes are again asking for separate tribal status.

The Indian dramas, powwows and ceremonials offer a wonderful opportunity to study both the old ways and the life style of our Indian people today. Visiting these, and the many non-Indian festivals, such as the Italian, Greek, Polish, German, Mexican, Scottish, French, and Black — show the blending of the many cultures of our state. They serve to point up the similarities and diversities of our people.

OKLAHOMA HISTORICAL SOCIETY MUSEUM

This hallway is lined with busts and statues, telling the history of Oklahoma. In between the busts of great Oklahomans are Indian murals by internationally celebrated Indian artists.

Courtesy Illustrated Books Company

FORMER LOCATION AND LINGUISTIC FAMILIES OF OKLAHOMA'S INDIAN TRIBES

Indian people are identified according to language (linguistic) groups. There are approximately 58 linguistic stocks and more than 225 different tribal dialects in North America, grouped by similar basic words discovered in scientific study by ethnologists, who study race divisions. Following is a list showing the number of tribes in the 11 linguistic families represented in Oklahoma's more than sixty, Indian tribes.

22 – Algonquian
9 – Caddoan
9 – Muskhogean
8 – Iroquoian
7 – Siouan
3 – Athapascan
2 – Shoshonean
1 – Lituamian
1 – Shahaptian
1 – Tonkawan
1 – Yuchean

TRIBE	LINGUISTIC FAMILY	FORMER LOCATION
Alabama	Muskhogean	Alabama
Anadarko	Caddoan	Louisiana
Apache	Athapascan	New Mexico
Apalachicola	Muskhogean	Georgia
Arapaho	Algonquian	Montana
Caddo	Caddoan	Louisiana
Cahokia	Algonquian	Illinois
Catawba	Siouan	Carolina
Cayuga	Iroquoian	New York
Cherokee	Iroquoian	North Carolina
Cheyenne	Algonquian	South Dakota
Chickasaw	Muskhogean	Kentucky
Chippewa (Ojibwa)	Algonquian	Canada
Choctaw	Muskhogean	Mississippi
Comanche	Shoshonean	Wyoming
Conestoga	Iroquoian	Pennsylvania-Maryland
Creek	Muskhogean	Georgia
Delaware	Algonquian	New York
Eel River	Algonquian	Indiana
Erie	Iroquoian	Ohio
Hainai (Itoni)	Caddoan	Louisiana
Hitchiti	Muskhogean	Georgia
Illinois	Algonquian	Wisconsin-Illinois
Iowa	Siouan	Iowa
Kaskaskia	Algonquian	Illinois
Kaw (Kansas or Kansa)	Siouan	Kansas
Kichai	Caddoan	Louisiana-Texas-Oklahoma
Kickapoo	Algonquian	Texas
Kiowa (Katakas)	Shoshonean	Montana
Kiowa-Apache	Athapascan	Montana
Koasati	Muskhogean	Alabama
Kipan	Athapascan	Texas-Oklahoma
Miami	Algonquian	Illinois
Michigamea	Algonquian	Illinois
Modoc	Lituamian	California
Mohawk	Iroquoian	New York
Moingwena	Algonquian	Illinois
Munsee	Algonquian	New York
Natchez	Muskhogean	Mississippi
Nez Perce	Shahaptian	Idaho
Osage	Siouan	Missouri
Oto-Missouri	Siouan	Iowa
Ottawa	Algonquian	Canada
Pawnee	Caddoan	Nebraska
Peoria	Algonquian	Illinois
Piankashaw	Algonquian	Illinois
Ponca	Siouan	Nebraska
Potawatomi	Algonquian	Michigan
Quapaw	Siouan	Missouri
Sauk (Sac)-Fox	Algonquian	Michigan
Seminole	Muskhogean	Florida
Seneca	Iroquoian	New York
Shawnee	Algonquian	Ohio
Skidi	Caddoan	Nebraska
Stockbridge	Algonquian	Massachusetts
Tamora (Tamaroa)	Algonquian	Illinois
Tawakoni	Caddoan	Oklahoma-Texas
Tonkawa	Tonkawan	Texas
Tuscarora	Iroquoian	North Carolina
Tuskegee	Muskhogean	Alabama
Waco	Caddoan	Texas-Oklahoma
Wea	Algonquian	Tennessee
Wichita	Caddoan	Kansas-Oklahoma-Texas
Wyandotte	Iroquoian	Canada
Yuchi	Yuchean	Georgia

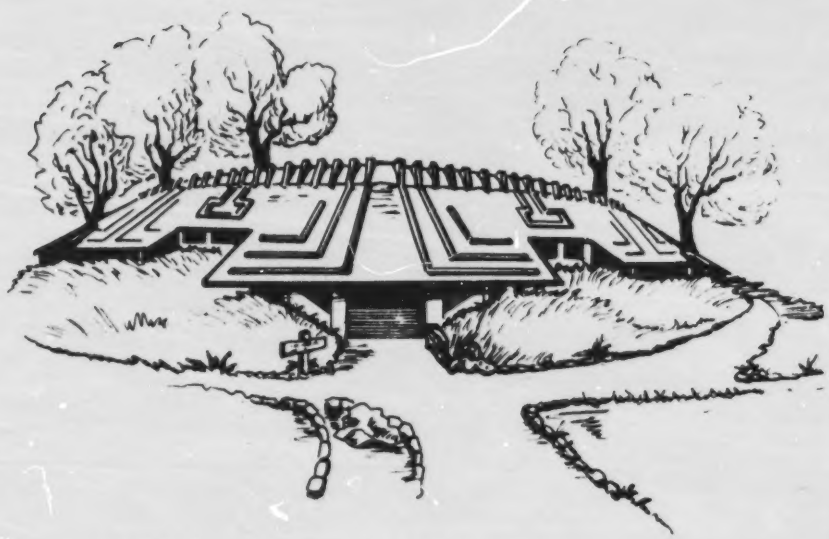
Courtesy of Illustrated Books Company

THE CULTURES OF INDIAN TRIBES OF EASTERN OKLAHOMA

FIVE CIVILIZED TRIBES MUSEUM — This museum was built of native sandstone in 1875, on Agency Hill near Muskogee. This museum tells the story of the American Indians who were removed from their homeland in the southeastern part of the U.S. to what is now Oklahoma in the early 1800's. These tribes — the Cherokees, Choctaws, Creeks, Chickasaws, and Seminoles were forcibly moved to Oklahoma over the "Trail of Tears." Epidemics of disease, months of suffering and hardship took a heavy toll. Thousands died on the tragic march. The survivors bravely made the adjustment to their new life, and began to change wildnerness into great Indian nations.

They organized tribal governments, established towns, constructed roads, instituted newspapers and initiated an extensive system of education, sustained by tribal governments and missionary societies.

Oklahoma's government is patterned in a large part after these tribal governments.



Courtesy of Illustrated Books Company

TSA-LA-GI—At the original location of the Cherokee Female Seminary at Park Hill, near Tahlequah, the Cherokees have built a village showing the way they lived 200 years ago.

AMPHITHEATRE AT TSA-LA-GI — In this Amphitheatre, Cherokee Indians present the outdoor drama, "Trail of Tears". This is the story of the Cherokee removal from their homes in the southeast to a strange land called "Indian Territory". Many of them died on the trail, the Cherokees call it "Nunna-da-ul-tsun-yi", "The Trail Where they Cried".

CHEROKEE MUSEUM AND CULTURE CENTER is now a part of this complex.

THE CULTURES OF THE PLAINS INDIANS OF WESTERN OKLAHOMA

INDIAN CITY U.S.A. — In Anadarko, seven ancient Plains Indian dwellings have been re-created on the site of the massacre of the Tonkawa Indians by a band of Shawnees and other mercenaries during the Civil War. Ceremonial dances are presented here also.

The SOUTHERN PLAINS INDIAN MUSEUM and CRAFT CENTER — In Anadarko offers insight into creative Indian traditions. Nearby the NATIONAL HALL OF FAME FOR FAMOUS INDIANS contains bronze portrait busts, by world famous sculptors, in a landscaped area.

The AMERICAN INDIAN EXPOSITION is held annually in Anadarko the third week in August. This show is internationally famous for its color and pageantry. Many other museums and celebrations in western Oklahoma feature the various Indian Tribes living in that area.

Courtesy of Illustrated Books Company

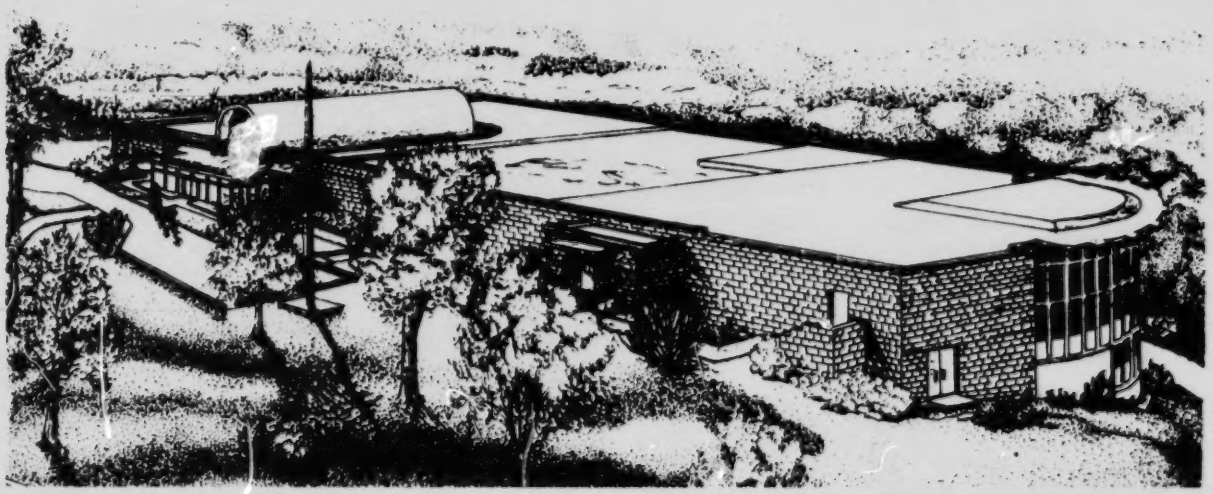
THE MUSEUM OF THE GREAT PLAINS AT LAWTON, devoted to the broad sweep of human history in the Great Plains, it is the only institution of its type with a regional concept of interpreting the relationship of man to a Plains environment.

The in-depth study of the Paleo-Indian "Domebo Mammoth Kill Site" is an example of the contributions of this museum. This archeological discovery establishes the fact that Indians were in western Oklahoma 10,000 to 25,000 years ago.

Courtesy of Illustrated Books Company

Courtesy of Illustrated Books Company

Thomas Gilcrease was one of the state's first oil pioneers. His career began on his Creek Indian land allotment in the oil-rich Glen Pool area. Gilcrease amassed a multi-million dollar collection of art works, documents and artifacts in an effort to give Tulsa and the state a museum that would "relate to the old civilizations of the Americas, the development of the Southwest and the story of the Indian;" he gave the museum and its collection to the City of Tulsa in 1958. He was elected to the Oklahoma Hall of Fame in 1971.



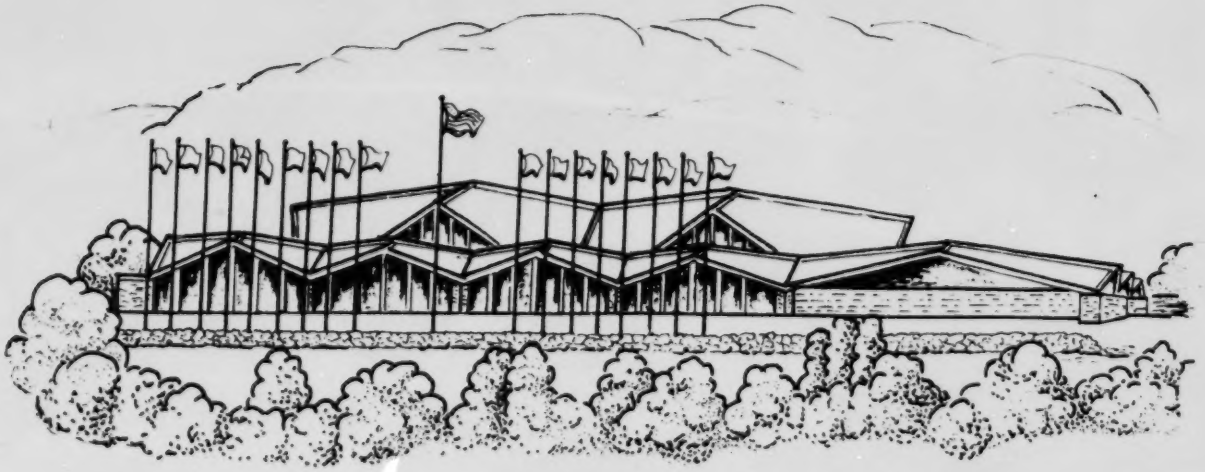
Courtesy of Illustrated Books Company

THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART, Tulsa, Oklahoma — The Gilcrease collection includes more than 6,000 items in the art group, 350,000 items in the anthropology and archeology collection and 70,000 books and paper in the library and archives.

The Vista Room of the Museum permits the visitors to look to the south where the Creek nation was located, to the northeast into what was once the Cherokee nation, and to the west, the great Osage Indian nation known as Black Dog Township of Osage County. The Vista Room is a reminder of the territory which occupies such an important place in Oklahoma history.

COWBOY HALL OF FAME

"End of the Trail" — this breathtaking eighteen foot high statue by James Earle Fraser, portraying a defeated Indian warrior on his weary pony, is the West's most famous statue. It symbolizes the end of the nomadic way of life for the Indian, but not the end of his contribution to the culture and progress of his state and nation. This impressive statue is now housed in the Payne-Kirkpatrick memorial at the National Cowboy Hall of Fame in Oklahoma City.



Courtesy of Illustrated Books Company

NATIONAL COWBOY HALL OF FAME AND WESTERN HERITAGE CENTER — The Cowboy Hall of Fame is the world's largest exhibit hall of Western and Indian lore, with sparkling fountains and a flag esplanade commanding a magnificent view from atop Persimmon Hill. It is sponsored by the people of seventeen Western states. This beautiful multi-million dollar center was proclaimed a National Memorial by the United States Congress, August 5, 1957.

American Family
LaDonna Brown

HOME ECONOMICS

(Indian and Non-Indian Child Care — Grade 9)

OBJECTIVES

1. To enable students to strengthen their own self-image through increased knowledge of how young children develop positive self-concepts.

2. To increase the students knowledge of how young children develop positive self-concepts.

3. To enable students to develop some appropriate responses which can aid young children in developing positive self-concepts.

MATERIALS

For materials needed see enclosed sheets on making puppets.

PROCEDURES

Engage students in a discussion of how a happy, smiling face causes others to feel good.

Play a "think" game where the teacher whispers a happy thought to one student in the class and an unhappy thought to another one. Have the two students concentrate on the two thoughts but try to keep their faces from revealing who is thinking which thought. Have other members of the class try to guess who is thinking the happy thought and who is thinking the unhappy thought. Class members may or may not guess correctly. After the game is over ask the two students how difficult it was to keep from looking happy or sad. This usually leads to a lively discussion of how our inner thoughts are revealed in our facial expressions.

Provide each student with materials for making puppets — two paper bag puppets, two sock puppets or two stick puppets. Have puppets constructed according to enclosed instructions.

Provide each student with a copy of the background information. Have discussion of materials.

After construction of the puppets divide students into pairs (one to play the child and one to play the teenager) for dramatizing with puppets the situations listed below. (Students may think of other situations to dramatize with the puppets.) Encourage students to dramatize the situation two ways — one way will cause the child to feel better, thus increasing his self-confidence and one way will cause the child to feel less self-confident. Negative and positive responses are suggested for each situation. Encourage students to enlarge upon the responses with interaction between the two puppets.

1. The child accidentally spills his milk at meal time.

   Negative response: "What's the matter with you, clumsy ox? Can't you hang on to a glass better than that? You're always spilling your milk!"

   Positive response: "We'll get that cleaned up in a hurry. I know how that makes you feel because I've spilled my milk too. Here, you may pour your milk into this larger glass. It won't tumble over so easily."

2. Five year old child cannot hop on one foot as most children his age can.

   Negative response: "Now aren't you ashamed of yourself for being so awkward, can't you hop like the rest of the kids?"

   Positive response: "Let me help you learn to hop on one foot."

(If students do not know how to help a child with this motor skill ask the kindergarten teacher or physical education instructor to show the class how to assist young children with some of these activities — hopping, jumping, and skipping.)

3. The child wants to help set the table but this takes much more time than if the older person, who is preparing the meal, sets it.

   Negative response: "No, you can't help me set the table. I'm in a hurry so you go play and get out from under my feet and quit bothering me."

   Positive response: "Of course, you can help me set the table. I'll put the plates and glasses out for you to use. You can get the knives, forks and spoons from the drawer."

4. The two-year-old child eats his food with his fingers.

   Negative response: "You are such a messy child. You can either use the spoon to eat with or you can't have any more food."

   Positive response: "Potatoes feel different than carrots don't they? And bread is different than either carrots or potatoes. You can try the spoon again when you eat your pudding."

5. A new baby has joined the family and the older child becomes cross and rebellious to get attention, because he is jealous of the baby.

   Negative response: "Get away from the baby and leave her alone, you might hurt her."

   Positive response: "How about handing me a diaper for changing little Susie. It's nice to have a big boy like you to help me with the baby."

6. A child has created a picture with fingerpaints.

   Negative response: "What is this painting supposed to be? I think if you would put more paint over here it would look better."

   Positive response: "I like the colors in your picture. Tell me about your picture."

PUPPETS

The use of puppets for dramatizing story-telling, motivating and developing creativity is a very old magical art which fascinates young and old alike.

Many children who have difficulty expressing their thoughts and feelings find security in projecting themselves into another character.

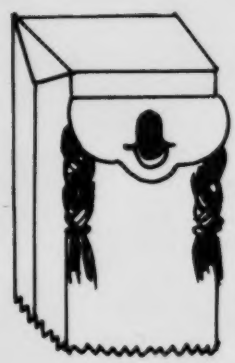
There are several very simple types of puppets which are easily made. And even the tiny fingers of the very young can manipulate them.

PAPER-BAG PUPPETS

MATERIALS NEEDED

1. Small paper-bag
2. Construction paper
3. Crayons
4. Poster paint or water colors
5. Paste
6. Scissors

Directions: Trace the puppet's faces (patterns included) on construction paper. If desired puppets can be colored with crayons tempera, or water colors. Outline the facial features so they are clearly distinguishable. Cut out the two parts of the puppet's face and paste on a small brown paper-bag.



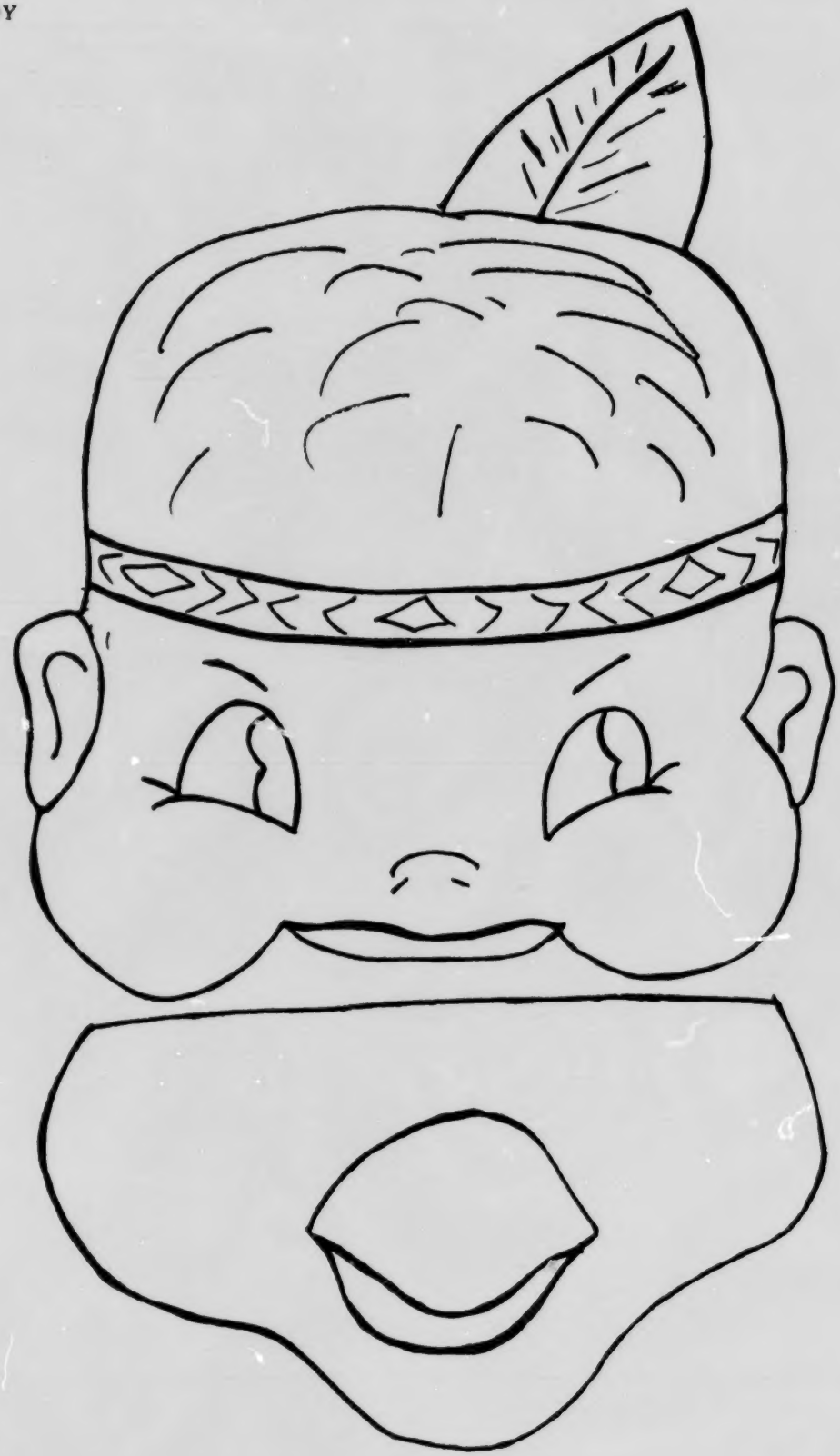
Paste the lower part of the puppet's face on the side of the bag under the bottom flap.

Paste the top of the puppet's face on the bottom of the bag.

Slide your hand inside the bag. Bend four fingers to fit in the folded flap. By moving your fingers slightly, the puppet's mouth moves and the puppet appears to be speaking.

INDIAN GIRL

INDIAN BOY

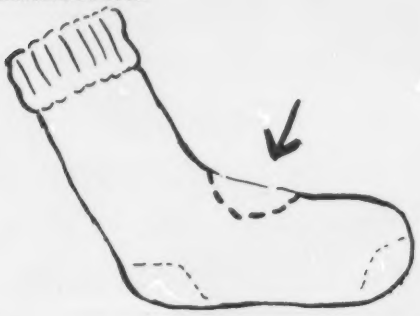


SOCK PUPPETS

MATERIALS NEEDED:

1. One pair of socks (old sock can be used)
2. Scissors
3. Scraps of red material
4. Needle and thread
5. Buttons for eyes and nose
6. Yarn for top of hair

DIRECTIONS



Make slit and sew in red material to make mouth.

Sew on buttons for eyes and nose.

Sew yarn on top for hair.

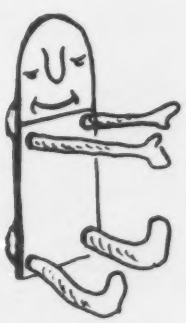
STICK PUPPETS

MATERIAL NEEDED

1. Cardboard
2. Glue
3. Crayon, felt marker or poster paints
4. Scissors
5. Pencil or stick
6. String or yarn, or pipe cleaner

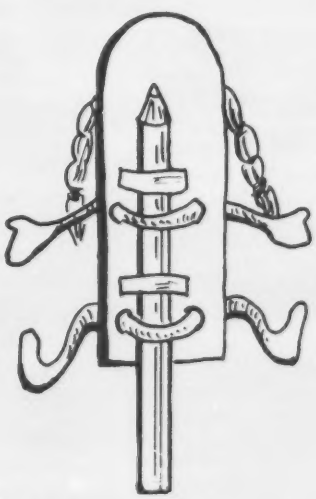
DIRECTIONS

Cut a cardboard strip and decorate.



Cut out hands and feet; attach to body with string or pipe cleaner.

Used fringed paper for the hair and skirt and glue in place.



Tape a pencil or stick to the back.

After the puppet dramas have been given, encourage the students to discuss how they felt when they received the negative responses.

The students should then be encouraged to spend an allotted amount of time observing and participating with young children (in a Head Start program, a kindergarten, with their own brothers, sisters, neighbors etc.) Each student should record one incident where he or she provided a positive response which would promote a strong self-concept. These can be discussed in class along with explanations of how a particular response increases the young child's self-concept.

BACKGROUND INFORMATION

Self-image means how people see themselves . . . what a person believes about himself . . . how an individual evaluates himself in relation to the people with whom he lives, the community and the world in which he dwells. Another term to refer to self-image is self-concept.

Self-concept guides the individual to react in certain situations according to his understanding of himself. Self-concept plays an important role in how one relates to the people with whom he is involved daily. Those with healthy self-concepts are able to relate to children and adults in positive ways. They feel good about themselves. They are able to act with self-confidence.

A positive self-image has its roots in early childhood. At a very young age children begin to feel good about themselves according to the way they are treated by "important" people. "Important" people include all those who at some time or another are responsible for the care of young children. Many people think babies are just Mother's work. NOT TRUE! Fathers help both boys and girls grow up happy about being themselves. And sometimes parents are away . . . working, at school, visiting or somewhere else. So what about sisters, brothers, grandmothers, grandfathers, aunts, uncles, cousins, friends and neighbors? They are "important" too. As well as feeding, clothing, and making him comfortable, they can all notice, praise, encourage, and help baby to help himself so he will feel good about himself. As babies grow older, they try to copy the "important" people . . . what they do, what they say, how they walk, how they talk, how they work, play and do other things. They may learn better if the good things they copy are noticed and praised. Good caretakers of children do most of the things that good parents do. They love them, cuddle them, smile at them, talk to them, sing to them, encourage them, comfort and protect them and provide them with experiences from which they can feel good about themselves and they will develop into self-confident, happy individuals.

Consider these suggestions for helping young children develop positive self-concepts:

1. A positive self-concept is necessary for a child to be successful in the areas of motor, language, sensory, social and intellectual development.

2. Likewise, success in motor, language, sensory, social and intellectual development promote a positive self-concept.

3. If people who are involved with caring for children have good feelings about themselves, they will probably have a positive influence on the children.

4. Promote the dignity and worth of all children at all times.

5. Children need to experience joy, pleasure, and support during the difficult moments of growing up to help them feel good about themselves.

6. Children who are cared for by those who express a genuine love generally have fewer personal difficulties and are more likely to gain a sense of security with less tension.

7. Children need guidance and discipline for developing healthy self-concepts.

8. Rejection, abusive criticism, hostility, insincere care and affection, and a lack of emotional warmth are negative influences which can be felt by children in many ways.

9. Persons who are dominating, possessive and inconsistent with discipline, do not promote healthy self-concepts in children.

10. Each child is special and deserves the highest quality of care.

11. Even though the child rearing techniques of the past may have been "good enough" and children managed to "get by," efforts must be made to do better for the children of today.

12. From the beginning of life, infants reflect differences in the ways they respond to the world about them.

13. Cultural factors influence child rearing practices which, in turn, have their effects on development.

14. Helping children become healthy and happy individuals is simpler when you understand certain principles of development.

15. Children need help in learning patterns of movement — clapping, hopping, jumping and skipping.

16. The child often accepts evaluation of himself by others as good or bad and then strives to live up to his image.

17. The child's concept of himself is formed by the impression he thinks others have of him and by how others treat him.

18. A threat to the child's worth, competency or adequacy is a threat to the development of his self-concept.

19. Parents and others who care for young children can help them develop positive images of themselves by encouraging them when they experience failure and by recognition of their work when success is accomplished.

20. Encouragement enables children to continue their efforts even in difficult situations.

21. Encouragement lets children prove that someone else has confidence in them.

22. The child who is rejected, discouraged, and frequently punished, will likely develop a negative picture of himself.

23. Positive attitudes and behavior from "important" people do much to help a child cope with a variety of situations.

24. Development of children follows a pattern; development proceeds by stages and is sequential in nature; and development is blended with individual variation and uniqueness.

25. The infant who experiences little or no love through the early years may suffer serious emotional problems in late life.

26. Encouragement enables children to continue their efforts even in difficult situations.

27. All children need limits to help them develop self-control and independence. Limits must be stated firmly but in a kind and respectful way.

28. Children need opportunities and freedom to express feelings that are sad, angry, and unhappy in ways that are not destructive.

Sheryl Purdue 9th
Mr. Thompson
6th Hour Art

LANGUAGE ARTS

(Indian Oral Traditions I — Grades K-4)

OBJECTIVES

At the end of the lesson the student will express the desire to hear more stories told by "Little Deer."

MATERIALS

Cherokee Animal Tales, by James Mooney, edited by George F. Scheer. Illustrated by Robert Frankenburg. New York: Holiday House, Inc., 1968. (The story is complete on the lesson plan, but the students may wish to see the book. It may also be advisable to have "Little Deer" read from the book to promote reading interest.)

Puppet (made as follows)

1. Dye sock brown
2. Cut off toe of sock (about 3 inches)
3. Gather sock and tie securely to form head
4. Use paper for stuffing of head
5. Gather sock just below the ball of paper to form neck
6. Cut toe in half and stitch each piece to form arms
7. Cut holes in sides of sock and attach arms
8. Sew yarn to head to make hair and braid it
9. Make loin cloth from strip of felt joined together with yarn. (Be sure to leave it large enough so the hand will fit into it.)
10. Draw facial features with magic marker
11. Low table (for use in telling the story)
12. Supplies for making puppet:
    Sock
    Brown dye
    Brown or black yarn
    Felt for loin cloth
    Thread
    Needles
    Scissors
    Magic marker
    Scraps of paper for stuffing

PROCEDURE

1. Gather students together on the floor.
2. Introduce the puppet, "Little Deer," to the students.
3. Using a low table or a puppet theatre, let "Little Deer" tell the story (or read the story if the book is available).
4. Tell the story.
5. Evaluate the class.

WORD DEFINITION

Council: Explain how a council is similar to a group discussion. It is also the name of the governing body of a tribe.

BACKGROUND

Explain to the students how Indian stories were passed from one generation to another. Help the students to imagine old men sitting around the campfire with young Indian braves seated at their feet listening to the stories from long ago. Let the students imagine that "Little Deer" was one of the young braves seated around that campfire. Now "Little Deer" tells the stories he was told.

THE FIRST FIRE

In the beginning there was no fire. The world was cold, until the Thunders who lived above sent their lightning and put fire into the bottom of a hollow sycamore tree which grew on an island. The animals knew the fire was there, because they could see the smoke coming out at the top of the tree, and they wanted it to warm themselves. But they could not get to it because of the water. So they held a council to decide what to do. This was a long time ago.

Every animal that could fly or swim was eager to go after the fire. The Raven offered to go and, because he was so large and strong, all the others thought he could do the work. So he was sent first. He flew high and far across the water and alighted on the sycamore tree. But while he was wondering what to do, the heat scorched all his feathers black, and he was frightened and came back without the fire.

The little Screech Owl volunteered to go and reached the island safely. But while he was looking down into the hollow tree, a blast of hot air came up and nearly burned out his eyes. He flew home as best he could, but it was a long time before he could see well. And his eyes are red to this day.

The animals held another council, for still there was no fire and the world was cold. But birds, snakes and four-footed animals all had some excuse for not going. They were all afraid to venture near the burning sycamore tree. But the Water Spider at last said she would go. She was not the water spider that looks like a mosquito but the other one with black downy hair and red stripes on her body. She can run on top of the water or dive to the bottom. She would have no trouble getting to the island. But how could she bring back the fire?

"I'll manage that," said the Water Spider. Whereupon she spun a thread from her body and wove it into a bowl which she fastened to her back. Then she crossed to the island and went through the grass to where the fire was still burning. She put one little coal of fire into her bowl and came back with it. Ever since we have had fire, and the Water Spider still keeps her bowl.

Encourage students to think of similar stories to tell the class. Help the students to find books and materials of Indian related literature. Observe the interest of the student in the story and his desire to hear more.

LANGUAGE ARTS

(*Indian Oral Traditions II — Grades K-4*)

OBJECTIVES

The student will construct his/her own sock puppet and give an appropriate name.

MATERIALS

Directions for puppet (from Indian Oral Traditions I).
Supplies for making puppet (from Indian Oral Traditions I). Be sure to have one sock for each student.

PROCEDURE

With the assistance of the art or classroom teacher, help the student make his/her own puppet. Let the student use his own imagination in decorating the puppet.

EVALUATION

This lesson may be evaluated by observing the participation of the student.

LANGUAGE ARTS

(*Indian Oral Traditions III — Grades K-4*)

OBJECTIVES

At the end of the lesson the student will express continued interest in Indian stories by selecting Indian related reading material for free reading.

MATERIALS

Puppet (from Indian Oral Traditions I)
Cherokee Animal Tales by James Mooney (from Indian Oral Traditions I)

PROCEDURE

1. Briefly introduce "Little Deer."
2. Read or tell the story "How the Deer Got His Horns."
3. Help the student select Indian related reading material.

BACKGROUND

HOW THE DEER GOT HIS HORNS

In the beginning, the Deer had no horns. His head was smooth, just like the doe's. He was a great runner. The Rabbit was a great jumper. And the animals were all curious to know which could go farther in the same time. The animals talked about it a good deal. At last, they arranged a contest between the Deer and the Rabbit and made a nice pair of antlers as a prize for the winner. The Deer and the Rabbit were to start together from one side of a thicket, go through it, then turn and come back. The one who came out first was to get the horns.

On the day chosen for the match, all the animals were there. The antlers were laid on the ground at the edge of the thicket to mark the starting point. While everybody was admiring the horns, the Rabbit said, "I don't know this part of the country. I want to take a look through the bushes where I am going to run."

The animals thought that was all right. So the Rabbit went into the thicket. But he was gone so long that, at last, the animals suspected he must be up to one of his tricks. They sent a messenger to look for him. The messenger found him, away in the middle of the thicket, gnawing down the bushes and pulling them away until he had a road cleared nearly to the other side.

The messenger turned around quietly and came back and told the other animals. When the Rabbit came out of the thicket, they accused him of cheating. He denied it, until they went into the thicket and found the cleared road. They agreed that such a trickster had no right to enter the race at all. So they gave the horns to the Deer, who was named the best runner, and he has worn them ever since. They told the Rabbit that, as he was so fond of cutting down bushes, he might thereafter do that for a living — and so he does to this day.

EVALUATION

No evaluation is required for this lesson. The teacher may help students with reading selection.

LANGUAGE ARTS

(*Indian Oral Traditions IV — Grades K-4*)

OBJECTIVE

The student will create or select an Indian animal story to tell his classmates, using the puppet made in Indian Oral Traditions I.

MATERIALS

Provide any material and equipment the student may need to present his story.

PROCEDURE

1. Let the student take his turn presenting his puppet Indian story.
2. Have the student write his own puppet story, bring one from home, or select one from James Mooney's book.

EVALUATION

Observe the participation of the individual student.

Leroy Sultzer 11th
2nd Hour Art

LANGUAGE ARTS

(*Choctaw Legends — Grades 5 and 6*)

OBJECTIVES

1. To acquaint students with fables, myths, and legends developed by the Choctaw culture.
2. To acquaint the student with the effects these legends had on religious and social activities of the Choctaw people.

MATERIALS

Slide projector
Slides 4, 5, and 6 (available from the Indian Education Section of the State Department of Education.)

PROCEDURE

1. Introduce the student to the definition of legend.
2. Present the materials in the lesson. Show slides depicting how corn came to the Choctaws.
3. Evaluate and discuss the legends presented. (Evaluations are to be put in folders.)
4. The legend of the corn could be dramatized by the students. Assign a group to write a dialogue while another group constructs scenery and props. The last group makes the costumes to be worn.

BACKGROUND

Choctaws call themselves the "Crawfish People," and legend has it that they descended from out of the ground. There are several slightly different versions of the origin legend, but most hold that the first creation of men was at Nanih Waiya. Nanih Waiya is the name of a great mound located in Winston County Mississippi, the sacred burial place of the Choctaws — as well as the name of a lake near the Choctaw Council House at Tuskahoma.

Origin myth claims that the first creation of man was in Nanih Waiya. They were made inside the earth, and they came forth from the top of the mound. The Muscogees came out first; they sunned themselves on Nanih Waiya's earthern rampart, and when they were dry they went toward the east. On this side of the Tombigbee, they rested and smoked tobacco. In smoking, they dropped some fire and set fire to the woods.

The Cherokees came forth next. They sunned themselves until they got dry, then took off on the trail of the Muscogees. However, when they came to the place where the fire had been, they lost the trail and turned aside to the north where they settled and made a people.

The Chickasaws came out of Nanih Waiya next. They sunned themselves until they were dry and followed after the Cherokees, settling close by.

The Choctaws were the last to come out of Nanih Waiya. They sunned themselves on the earthen ramparts until they were dry. Then they looked around and decided there was nowhere for them to go. They settled down in the vicinity of the sacred mound of Nanih Waiya, and it became their home.

Other versions vary the order in which the tribes came out. Several have the Chickasaws and Choctaws emerging together as brother tribes.

HOW THE CLANS CAME TO BE

J. F. H. Claiborne says the Choctaws originally came from the west. They left a group of their people behind them and came, encouraged by their priests who marched in the center of the group carrying a sacred book wrapped in skins. The priests sang from this book in an unintelligible tongue when the travelers became despondent. At length a terrible epidemic broke out among the people and all the priests died except the one who carried the book.

The group continued onward, burying their dead and carrying their ashes onward with them. Finally they crossed a great river (the Mississippi) and, because of the awful sickness which continued to haunt them, they decided to divide into two groups.

One group went northward and took the name of Chickasaw after the great warrior who led them. The larger group traveled south until they came to the Stooping Hill, Nane-wy-yah, now in the country of Winston, Mississippi on the head waters of the Pearl River. There they camped, but they all continued to die.

Finally, all were dead except the keeper of the book who could not die. Then one day the Nane-wy-yah opened and he entered it and disappeared. Many years later the Great Spirit created four infants, two males and two females. They were formed out of the ashes of the dead, at the foot of Nane-wy-yah. They were suckled by a panther. When they grew strong and were ready to depart, the book-bearer reappeared and gave them bows and arrows and an earthen pot. Stretching his arms, he said, "I give you these hunting grounds for your home. When you leave them, you die."

He held the book high above his head, stamped his foot, and the Nane-wy-yah opened. He disappeared into the mound, and has never been seen again. The four then separated, two going left; the other two turning right, thus constituting the two iksas or clans into which Choctaw people are divided.

Claiborne said that when he asked any aged Choctaw where he was born, the answer was always that he had come out of Nane-wy-yah. Another version that has the Choctaws coming out of Nanih Waiya says that the Great Spirit created them, and they crawled forth into the light of day. According to this legend, they were very wet and moist when they emerged, and the Great Spirit stacked them along the rampart and on a clothes line, so that the sun could dry them.

WHY SOME BIRDS HAVE A FORKED TAIL

Oklatabasih (the Choctaw Noah) built a large boat to save his family and a pair of all the animals on earth from the great flood which he knew was to destroy the earth. When he went out into the forest to bring in the birds, he was unable to catch a pair of biskinik (sapsuckers), fitukhak (yellow hammers), or bakobak (large redheaded woodpeckers). They were too fast and were able to cling to the trees with their sharp claws and beaks, so that he had to give up the chase and return to the boat. The door to the boat closed and the rains came, and all the things

outside the boat eventually perished — that is, everything except the three pairs of birds who had eluded capture. They flew higher and higher in the air at the approach of the dreaded waters. The waves rose until they almost touched the sky. The birds finally lit upon the sky itself in their last effort to avoid the flood.

Soon, the waters began to recede, and the birds were joyful to find that they were safe. However, while sitting on the sky, their tails had been projecting downward and were being continually drenched by the dashing spray of the surging waters below, and thus the ends of their tails became forked and notched, a shape that has been passed on to their offspring, persisting to this day.

However, the skill of these birds so pleased the Great Spirit that he gave them the special job of being guardians for the red men. They appear to warn them of danger, and they are allowed to appear at the games of Toli, or stick ball, which the Choctaws love to play.

WHY THE DOVE COOS

The great Flood had finally subisided, and Oklatabasih and his family were ready to leave the boat where they had spent the last several weeks. Finally Oklatababasih sent a dove to see if any dry land could be found. She soon returned with her beak full of grass, which she had gathered from a desert island. As a reward her master mingled a little salt with her food.

The dove soon learned to like the salt, and even when the family left the boat and went forth to repeople a new land, the little dove continued to find salt at the various salt slicks on the island. In the course of time, the use of salt became habitual with her, and she passed this taste on to her offspring. One day, however, she gulped down some grass seeds without pausing to take a little salt to show her thankfulness to the Great Spirit.

For this neglect, the Great Spirit punished her and her descendants by forbidding them the use of salt. When she returned home that evening, her grandchildren began to coo as usual for their salt, but since their grandmother had been forbidden ever to give them salt again, their cooing was in vain.

From that day to this, in memory of this lost privilege, the doves everywhere on the return of spring, still continue their cooing for salt, which they will never again be permitted to eat.

HOW CORN CAME TO THE CHOCTAWS

One year a great drought came, and soon there was no game for the people to eat. The Choctaw people were faced with starvation.

Two young men who were leaders of the people determined that they would go out and search for food. They made a holy vow that they would find food for their people or die in the attempt.

"Perhaps we have unknowingly done evil and have offended the Great Spirit," they said. "If we are unable to find food, perhaps we can give our own lives in propitiation for our sins, and the Great Spirit will take away his displeasure and give our people life again."

Wearily, they made a bed on the floor of the forest and they lay down to sleep, each sure in his own mind that he would not awaken.

While they slept, each young man had a dream — and for each, it was the same. Each dreamed that he saw a black bird flying overhead, and he shot it with his arrow. He cleaned the bird, built a fire and roasted it. In his dream, each could smell the sweet fragrance of the roasting fowl, and nothing ever smelled so good.

Just as he was about to eat the bird he heard a moaning cry. He looked about and in the path of the moon, he saw a woman who cried out, "Help me! I will die unless you give me some food."

Without stopping to consider his own hunger, each young man gave the dream woman his own roasted bird and watched as she devoured it. As she ate, a great change came over her. She became young and beautiful. Her hair was long and golden like the sun. Her eyes were blue as summer skies. Her gown swirled in green folds around her body, she wore a string of pearls that reached almost to the ground. She held out her hand to the young man and said, "You have saved my life, and I shall reward you. Meet me here a year from this time." With no further word, she vanished in the moon's path.

Each young man awoke the next morning feeling young and whole again. Each could not wait to tell the other what he had dreamed. Imagine their surprise when one started to tell the other, only to have him interrupt and say, "I know, my brother, for I dreamed the same thing." Surely this was no ordinary dream but a vision sent from the Great Spirit, they concluded.

They knew that things had changed for the better when they started back to camp and discovered enough deer to take care of their starving people.

The year passed and the young men kept the words of the dream woman in their hearts. They kept the time with bundles of sticks, throwing away a stick each day until they knew that the time approached when they were to keep their rendezvous with the beautiful woman of their dreams.

When the time came, they hurried to the spot where they had camped just a year before, but no one was there. "It was only a dream after all," they told each other sadly. Then as they looked toward the path of the moon, they saw a plant they had never seen before. It was tall and green with something which they supposed to be fruit growing from it. Long, golden, silky threads came from the fruit which reminded them of the golden hair of the woman, just as the large green leaves reminded them of her gown. They plucked the fruit and pulled aside the golden silk to see that there were many rows of grain, like her pearls.

"The dream woman has sent us a gift to remind us of her," one said. "This is toncha, or corn," the other said, "and truly it is a gift of the Great Spirit."

The young men roasted the ear of corn and found it marvelously good. They tried it in many ways; each was delicious. "Never again will we be dependent on animals for food. We can grow the toncha, and it will sustain us," they said.

They resolved that henceforth each year, when the corn was in the roasting ear stage, they would hold the **Green Corn Dance** to honor the woman of their dreams who had brought them the gift of corn.

EVALUATION

1. What is Nanih Waiya?
2. What is the explanation the Choctaws give for the bird with a forked tail?
3. Why does the dove coo?
4. How did corn come to the Choctaws?

MATHEMATICS

(*Apache Children's Games of Jackstones — Grades 1, 2, and 3*)

INTRODUCTION

Many Indian games are the antecedents of popular games of non-Indian cultures. A great number of these games are mathematical in nature, especially the rules for scoring. Participation in these games by both Indian and non-Indian children can serve the two-fold-purpose of acquainting the children with aspects of Indian cultures and serving motivational and recreational purposes in elementary mathematics.

OBJECTIVE

After participating in the game of "Jackstones," the student will be able to compare the rules and procedures of the game with those of the contemporary game of "jacks."

PROCEDURE

Four to five girls, seven to fourteen years of age, play together. Several variations of the game are possible. Successful completion of a sequence is scored as one point with the game completed when a player scores five points.

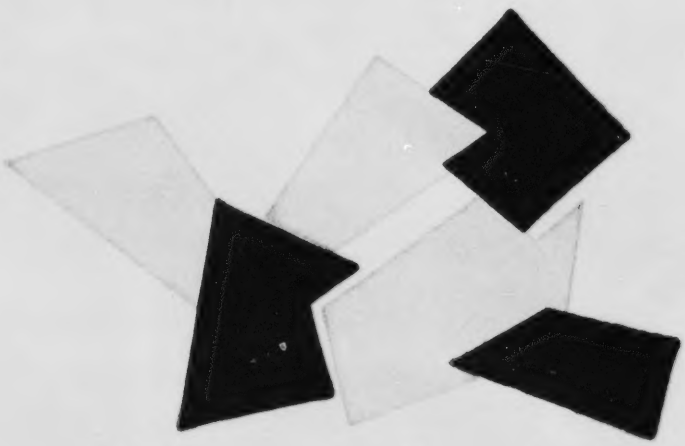
1. Four stones are juggled while the player walks from one mark to another approximately ten feet apart.
2. The player attempts to pick up four stones successively with one hand and put them on the back of the other while a fifth stone is repeatedly thrown into the air and caught.
3. The player "cups" one hand and attempts to place the stones one by one into the cup while repeatedly tossing and catching the fifth stone.

MATERIALS

Five small, smooth stones.

EVALUATION

The students can compare the rules and procedures for the game with those of the contemporary game of "jacks." For comparative purposes, students could participate in those steps of the game of "jacks" which are similar.



Rudye Grider
11th '75

MATHEMATICS

(*Comanche Game of Button — Grades 4, 5, and 6*)

OBJECTIVE

After participating in the game of "button," the student will be able to compare the basic principles of organization and the rules for scoring with the similar non-Indian parlor games.

PROCEDURES

Divide the class into two equal groups aligned parallel to each other approximately six feet apart. Place twenty-one counters made of small sticks between the two groups. Provide background music so that players may move in time to the rhythm. The player with the button makes various motions in time with the music to try to conceal which hand is holding the button from an opponent. Then the player thrusts out both hands in a closed position. If the opponent guesses the correct hand, he takes a counter for the group, if not the other group takes a counter. The button is passed to a member of the group which received the counter. The game is played until one group has all the counters.

MATERIALS

Small sticks for counters.
A large button.

EVALUATION

The students can compare the rules of organization and scoring with those of similar non-Indian parlor games.

MATHEMATICS

(*Number Four in Cheyenne Ceremonial Rites — Grades 7, 8, and 9*)

OBJECTIVES

The students will be able to relate incidents of the use of the number four in Cheyenne Indian Ceremonial Rites and compare these with the significance of the number in similar situations in non-Indian cultures.

PROCEDURES

Many ceremonial rites were held in the medicine lodge by the Cheyennes. The true significance of the number four in these rites is probably lost in antiquity; however, comparisons are possible with the use of the number in non-Indian cultures. Students can read accounts of the midsummer ceremony of the Cheyennes which is commonly called Medicine Lodge and find many examples of the ceremonial use of the number four for comparative purposes.

MATERIALS

Copies of descriptive accounts of the Medicine Lodge ceremony. A source is in the book, **The Cheyenne Indians, Their History and Ways of Life** by George Bird Grinnell, published by Cooper Square Publishers Incorporated, New York, New York 1962.

EVALUATION

Students can be evaluated on the number and nature of comparisons that are established.

MUSIC

(Indian Songs — Grades K-6)

INTRODUCTION

This lesson is designed for use by the teacher in the self-contained classroom and for use by the music teacher in the elementary school. This lesson can easily be incorporated into a unit of study on the American Indians by the classroom teacher or it can be used by the music teacher when doing interdisciplinary team teaching.

OBJECTIVE

1. The student will recall three subjects Indians like to sing songs about.
2. The student will sing two verses of an Indian chant using the correct words without prompting.
3. The student will demonstrate the proper corresponding rhythm of Indian chant by hopping and jumping to the beat of the chant.

MATERIALS

There are no specific materials needed to conduct this lesson. However, if the teacher so desires, drums and shakers can easily be made by students to be used when singing the chant.

A drum can be easily constructed by taking a two or three pound coffee can and stretching a portion of an innertube over the open end of the can and securing it very tightly. Shakers can be made by placing small gravel in a tin soft drink can and taping the holes closed.

PROCEDURES

A review of the culture of the American Indian should be made paying special attention to the area related to the important tribal occasions and celebrations which were generally accompanied by song and dance.

If the teacher planned to utilize the drums and shakers in teaching this lesson, she could follow the review of the American Indian culture with a project of making drums and shakers. They could be made in an art class and painted with Indian designs or they could be made in the self contained classroom as a special project.

Once the students have studied the cultural aspects of traditional Indian songs, it would enhance further understanding of the Indian culture to give the background of the rabbit song and the horse riding song before they are taught to the students.

The rabbit song can be introduced by explaining that it had a meaning of happiness and security. All Indian children, through the teachings of their parents and through the observation of animals in the wilderness had learned to respect and understand animals. Once interpretation of the rabbit song is that it tells a story of a rabbit who lives in the forest. This little rabbit enjoys hopping and playing with friends without fear of the wolf or hunter because his parents are near by to warn him of danger and because he has keen hearing and can tell when danger is approaching.

The Indian children learn to use the Indian sign for rabbit, which is holding two fingers up behind each ear. This sign is used by the children during the song as they hop and mimic a rabbit while they sing the rabbit song.

The rabbit song has two stanzas which can be repeated as many times as desired.

To begin the teaching process, a copy of the rabbit song should be given to each student. The teacher should go through the song first to demonstrate the musical notes of the chant. It is easier for students to learn an Indian chant when they can see the words and hear the music simultaneously.

Once the students have listened to the chant, the students and teacher can go through the chant together to get the proper rhythm and tempo. Once the students have learned the chant, it is possible to arrange the class so the following group arrangements may occur.

One group of students can play the drums, one group can sing and one group can dance to the chant. The dance is a simple rabbit hop to the rhythm of the chant, each dancer will use the Indian sign for rabbit while dancing. The addition of shakers can be made at the discretion of the teacher. Once the chant is learned and the students develop the skill of dancing to the rhythm of the chant, listening skills can be improved by a complete pause after each stanza. If the students are doing the rabbit dance, they should freeze completely during the pause. This creates a game type atmosphere which the students will find most enjoyable.

(See Rabbit Dance Song.)

There is a considerable amount of documentation in American history as to the great horsemanship and outstanding riding feats of the American Indian. The American Indian placed a high priority upon the skill of horsemanship and because of this priority the Indian child learned to ride at a very early age.

Once the Indian child had learned to ride, he was taught to sing the horse riding song. The meaning expressed in this song indicated that the rider was the master of his horse and that the rider enjoyed riding the horse to the hunting grounds, on long trips and when need be, to fight his enemies. This song was generally sung by Indians, both adult and child, as they were riding their horses.

In the process of implementing this song, the drums and shakers may be utilized by the students in this activity. The students may be divided into groups according to the objectives established by the teacher.

Introduction of the horse riding song should be in written form and the teacher should demonstrate the musical notes of the chant. As mentioned previously, it is easier for students to learn an Indian chant when they can see the words and hear the music simultaneously.

The same procedures for learning this chant may be followed as was followed in the rabbit song.

In teaching the horse riding dance to accompany the song, the teacher has the option to adjust the dance according to the space available. The students may either stand in one general area and move up and down in a bouncing motion as if they were riding a horse, or they may lope in a circle as if they were riding a horse. The student will pretend to be holding the reins of the horse while they dance. All movement should be to the tempo and rhythm of the chant.

The tempo of this song may be changed. The faster the horse is going, the faster the tempo of the chant.

BACKGROUND

Indian people have always sung about events and things they related to, just as non-Indians sing about events and things they relate to today. The American Indians have songs about love, death, war, peace, the important animals in their lives, the weather, going on trips, getting married and many other subjects.

In some tribes, the older people had a song that they would sing related to growing old. This song told that they were happy to be alive and was usually sung in the morning.

In other tribes, the Indians would sing about the staple crops that they wanted to plant and harvest. Other tribes had songs about the buffalo which provided food, clothing and shelter.

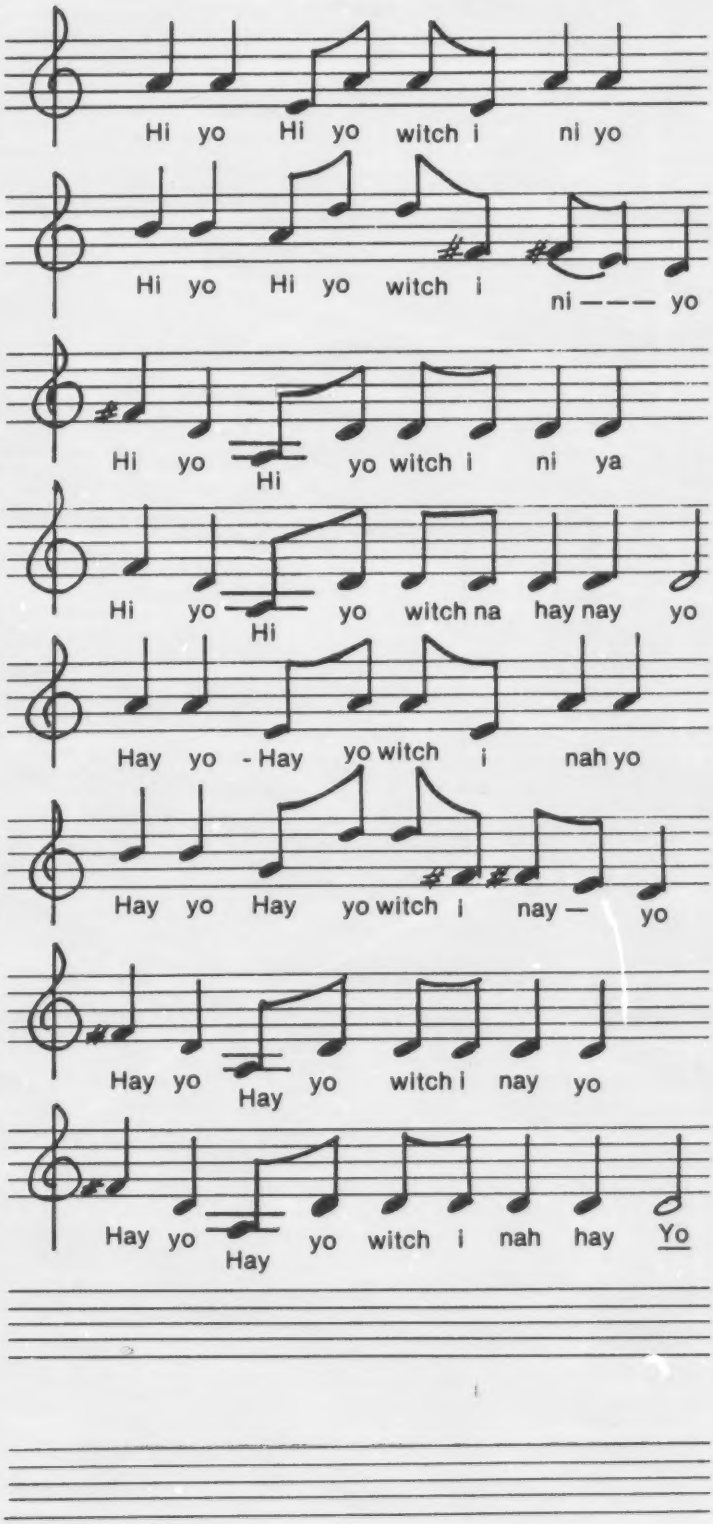
In some areas of the United States, the weather was the determining factor of life and death for some tribes just as growing crops and hunting animals was for other tribes. In these areas there were songs about wind, rain, and extremely cold or hot weather.

Generally, with most tribes, the songs are in the form of a chant. The words of these chants do not have a specific meaning. The meaning is in the song as a whole.

The songs of a tribe were preserved just as the history of tribes were preserved. They were passed from generation to generation by way of mouth. Indian songs were taught by father to son. Often the first songs taught to young children were songs about the things Indian children liked or things they liked to do. As the Indian children grew older, they were exposed to varied songs for specific occasions and for specific emotions.

Often when an Indian tribe had an occasion to celebrate some event the Indian children would move away from the adults to sing and dance songs of their own. The Rabbit Dance Song and the Horse Riding Song were very popular with young Indian boys and girls.

RABBIT DANCE SONG

Arranged by JoEllen Clow

Hi yo Hi yo witch i ni yo
Hi yo Hi yo witch i ni ——— yo
Hi yo Hi yo witch i ni ya
Hi yo Hi yo witch na hay nay yo
Hay yo - Hay yo witch i nah yo
Hay yo Hay yo witch i nay — yo
Hay yo Hay yo witch i nay yo
Hay yo Hay yo witch i nah hay Yo

RIDING SONG

Arranged by JoEllen Clow

Who———————— yah hay nay yo

3

Oh way ya hay nay yo

3

ah way ya hay nay yo

Yo ho we yi yo ho we yi yo ho we yi yo

we yah hay nay yo we yah hay nay yo

3 3

Oh way ya hay nay yo Oh way YA hay nay yo

Yo--ho we yah yo Ho we yah yo Ho we yah YO

PHYSICAL EDUCATION

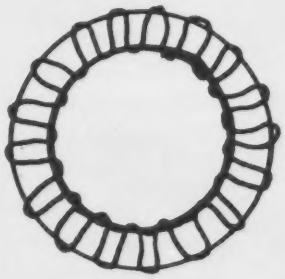
(Buffalo Hunt — Grades K-12)

OBJECTIVES

1. To throw the blunted spear through the inner ring of the rolling hoop one out of five attempts from a distance of ten feet.
2. To demonstrate an understanding of the basic purpose of Indian games by describing at least one Indian game and explaining the cultural purpose of the game.

MATERIALS NEEDED

1. Two spears with blunted ends whose length and weight will depend on the age of the children throwing the blunted spear.
2. A hoop with approximately a 20' diameter which has an inner hoop of approximately 10' in diameter. The hoop can be made in class to add more to the study of Indian heritage. The use of leather strips and green tree branches make materials very accessible.



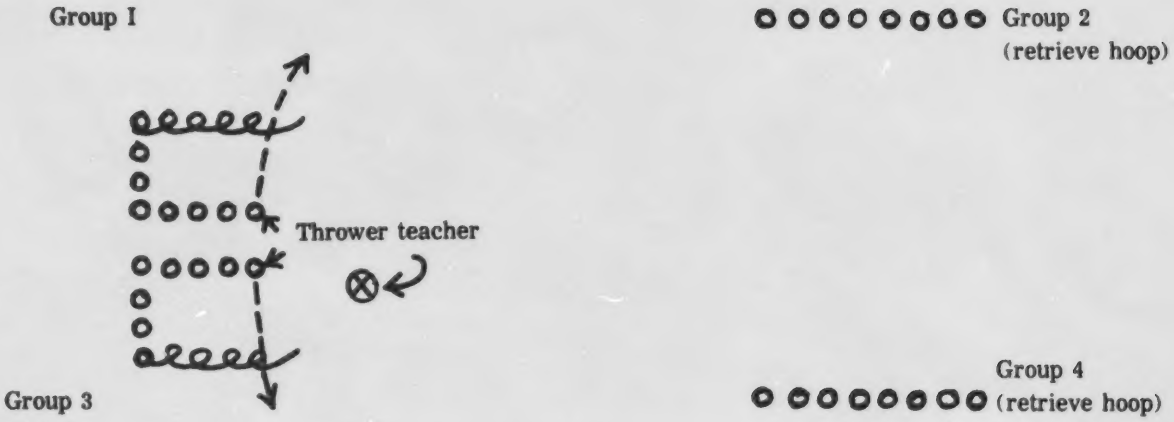
PROCEDURES

The teacher should introduce the background of Indian games and in particular the background of the Buffalo Hunt game before going into the playing procedures. Once the children have been exposed to the background of why Indian children play the games they do, it will make the association of the game to Indian heritage more meaningful.

The teacher can divide the class into four groups of students. Boys and girls should be equalized in number among the four groups. Groups one and two will be on one team and groups three and four on the other team.

The playing area can either be the outside playground or the gymnasium. The space should allow the two teams space to set up so that the rolling of the hoops and the throwing of the blunted spears does not endanger any student.

By placing the students who are throwing in back to back positions, greater safety may be achieved. The



students who are rolling the hoop are in a position to always be out of the target area. (See illustration above for placement of groups.)

The first person in group one will be the thrower, the last person in the group will be the individual that rolls the hoop parallel with the thrower so he/she may have the opportunity to throw at the target from a right angle. The thrower after throwing goes to the end of the line of group two. Everyone in group one advances one position. The first person in group two retrieves the hoop and goes to the end of line one to become the roller of the hoop. This process is followed by both teams until each player has had the opportunity to throw the spear one or two times, which is predetermined before the game.

The teacher places himself/herself in the center of the area between the two teams and between the groups so he/she may judge when the spear goes through the inner ring of the hoop. If the spear goes through the inner ring, that team gets one point. The team with the largest number of points when the game is completed will be the winner.

Once the older children have developed the skill of throwing the spear, they may want to attempt throwing at the target while they are running parallel to the rolling target.

BACKGROUND

The games that Indian children were taught always had a purpose. Although the games were fun to play and provided the physical activity to develop their motor skills, there was a certain degree of seriousness involved in all games.

Many games were designed to teach the children hunting skills, such as throwing spears, shooting bows and arrows, or the games were designed to develop courage and competitive attitudes. These skill areas and attitudes were a necessity for young Indian boys and girls to acquire if they were going to protect their homes from warring tribes and were going to provide food for their families.

READING
(Grades K-12)

OBJECTIVES

1. To acquaint the students with the culture of the American Indian.
2. To trace the development of Indian communication from symbols and sign language to the alphabet developed by Sequoya.

MATERIALS NEEDED

1. A wide range of reference books.
2. Books about Indians on many levels of readability.

PROCEDURES

Introduce the unit through a visitor. If possible, invite a person who will dress in an authentic Indian costume and be able to present interesting information about Indian customs. If Indian children are in the classroom they may be helpful in securing someone or contributing information.

Next, provide a wide range of reading material concerning the American Indian. Keep in mind each student's reading ability and assist him in the selection of material he can handle.

Instruct the students to browse through the material, keeping a list of areas that may be covered in the study. After the browsing period, supervise a classroom discussion of the areas students have discovered. Each student may choose the area which interests him most. Form committees to work together in researching each area.

After subject areas are assigned, the students may return to the reading materials for concentrated study. The committees may prepare booklets which will contain information about their subjects, drawings they have made, and any other materials they have accumulated.

If the teacher has an aide or parent volunteers the booklets may be bound. The teacher in a large classroom may find this too time-consuming to attempt alone, unless students are capable of directing themselves.

When all the booklets are completed, there may be a sharing period. Each committee may appoint a representative to tell the class about the area researched. Booklets may be shared with the class and eventually donated to the library or placed together in the classroom for future reference.

Possible areas of research may include family life, food, clothing, the Indian and the buffalo, medicine men, Pueblo Indians, jewelry, language, Indian art, Indian tribes, religion, education, transportation, hunting and fishing, tools and weapons, tribal life, poetry and music, and folklore.

To trace the development of Indian communication through sign language and symbols to the use of the alphabet, familiarize the students with examples of each. Place a daily message in sign language on the board or on a worksheet for the student to decipher. Ask students to communicate with sign language. Students may write messages with Indian symbols. Many published materials have worksheets based on these symbols.

Other interesting projects related to the study may include any of the following projects:

1. Learning Indian dances.
2. Constructing miniature Indian villages.
3. Designing and making Indian jewelry or other objets d'art.
4. Cooking authentic Indian dishes.
5. Reading biographies of famous Indians.

Climax the study with an assembly program to be written and produced by the class. It may be a panoramic view of the entire history of the American Indian or a glimpse into the way of life of the early Indian.

EVALUATION

Did the student's work indicate careful research of his subject or careless, superficial reading?
Did the student exhibit enthusiasm for his project or lack of interest?
Does the student seem to have more tolerance of other cultures as a result of the study?

SEQUOYAH (Mural) by Solomon McCombs — Five Civilized Tribes Museum, Muskogee, Oklahoma

SEQUOYAH — Sequoyah is the only man known in history to have invented and perfected an entire syllabary. He accomplished in twelve years that which developed gradually over centuries among the Egyptians, Phoenicians and Greeks. Born during the 1770's near Fort Loudon, Tennessee of mixed-blood parentage (one-half Cherokee), he had no schooling nor could he read, write or speak English. Sequoyah, whose England name was George Guess (Gist), submitted his syllabary to a public test among the leading men of the Cherokee Nation and was awarded a medal of honor by the Cherokee government in 1825 in recognition of his great achievement. He was an influential statesman among the western Cherokees in Arkansas and one of their delegation to Washington in 1828.

When the Cherokee Nation was established in the West in 1839, education and the dissemination of knowledge through the printed word, made possible by Sequoyah's invention, were re-established and flourished among the Cherokees. This work formed the background for civilization and culture throughout the Indian Territory, and became one of the foundation stones for the state of Oklahoma. His cabin near Sallisaw has been preserved by the Oklahoma Historical Society as a historic site.

C2

BEST COPY AVAILABLE

SCIENCE

(Will It Dye? — Grades 1-6)

INTRODUCTION

The nature of science is to observe and investigate in order to determine patterns. The powers of observation of the American Indian were extremely acute whether the observation related to natural phenomena or to human nature. The solution to the Indians' survival problems often rested in his ability to observe and ascertain patterns. Any type problem which requires the student to observe and keep records is an acceptable science activity. The sample lessons which follow are only two examples of investigations which relate to traditional Indian culture.

OBJECTIVES

1. To develop the students' ability to conduct investigation.
2. To develop the students' ability to record any data.
3. To learn methods used by the Indians to dye fabrics.

MATERIALS

1. 10cm square pieces of white cotton cloth. Pieces cut from old bed sheets are excellent.
2. Several milk cartons for mixing the dye and dying the cloth.
3. Berries, bark, leaves and flowers for making dye.
4. Wooden dowel for crushing materials.

PROCEDURE

Many natural materials when crushed and soaked in water can be used to dye fabric. This method was used and is still used in some cases by Indians today.

Allow the students to crush a natural material in a milk carton and then add a small amount of water. Allow the square of cotton cloth to soak in the mixture to see what color is obtained. Students should also carefully record the type material used and the amount along with a description of the color obtained.

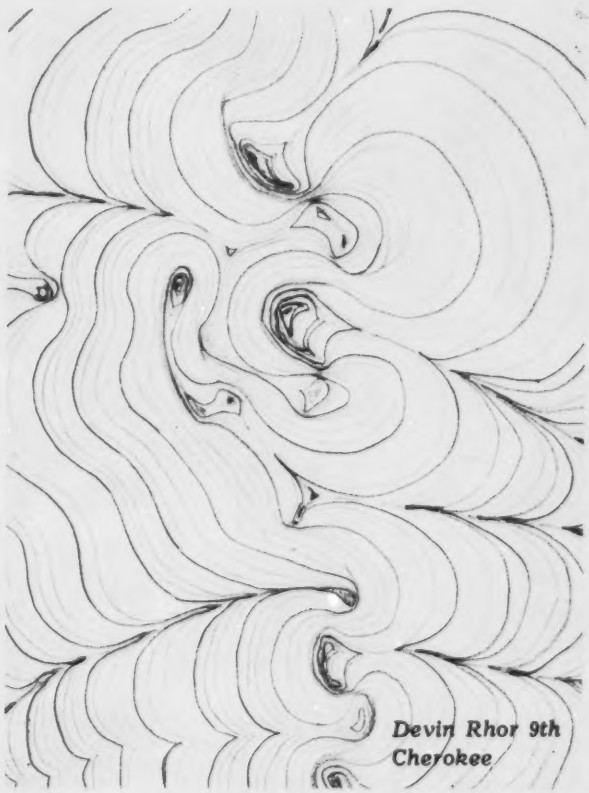
After the squares have been dyed and have dried, have the students handwash them in a mild detergent to determine if the color is fast.

BACKGROUND INFORMATION

Almost any natural material will produce some color. Poke berries and black berries will produce colors ranging from red through violet. Green leaves will produce green colors and best results are often obtained when the leaves are crushed in rubbing alcohol. Flower petals will produce a wide variety of colors.

After the students have used natural materials to dye cloth, they might like to try making paint. Try making a paste of the crushed materials and lard. The resulting paint can be used for painting pictures.

Don't overlook rocks and clay as a source of natural colors.



Devin Rhor 9th Cherokee

SCIENCE

(It Sounds Fishy — Grades 1-6)

OBJECTIVES

1. To help students learn about plant growth.
2. To demonstrate the value of organic material as plant fertilizer.

MATERIALS

1. Seed corn.
2. 10 milk cartons half full of river sand.
3. 5 dead fish, 2-3 inches long.

PROCEDURES

Plant 4-5 seed corn in each of five of the containers of river sand. In the other five containers, fill about ¼ full of sand and add one dead fish and then add some more sand until the container is ½ full of sand. Plant 4-5 seed corn in each of these containers. Water all 10 containers lightly and set in a warm place (sunlight is not needed until the plants germinate).

Have the students keep a record of the time required for germination of each plant. After plants have germinated, take out all but one plant in each carton. Measure the growth of all plants at two-day intervals and make a graph of the growth for each.

Have the students predict the growth patterns of each plant.

If you would like to carry the activity further, the Soil Conservation Service or County Agent has information on plant nutrients and soil testing.

BACKGROUND

The river sand required for this investigation can be obtained from a lumber yard. Obtaining the fish can be a weekend project for your students.

Many students have worked in home gardens and flower beds and will quite rapidly predict different growth rates for the corn. Try to help students understand that the process of decay provides nutrients for the plant to use in growth.

Be sure that after germination, all plants get equal amounts of sunlight and water.

As corn was a staple food of many tribes, you might like to combine this activity with a lesson about the Indians use of corn and the importance of corn in the Indian culture.

C4

SCIENCE

(Religion and Medicine — Grades 5 and 6)

OBJECTIVES

1. The student will become familiar with the religious aspects of the Choctaw people.
2. The student will be able to describe some of the medicine practices of the Choctaw people and how it influences their lives today.

PROCEDURES

1. Present the background information to the class.
2. Give the evaluation and have a discussion time.
3. Have the students bring some of the items used from the environment by the medicine man.

"INDIAN PROMISE
Alfred Grass

BACKGROUND INFORMATION

The Choctaws anciently regarded the sun as a deity for several reasons: (1) To the sun was ascribed the power of life and death. He was represented as looking down upon the earth, and as long as he kept his flaming eye fixed on any one, that person was safe, but as soon as he turned away his eye, the individual died. To the sun, also they attributed their success in war. (2) In ancient times, fire, as the most striking representation of the sun, was considered as possessing intelligence, and as acting in concert with the sun. The fire and sun were supposed to have constant communication with each other and the fire acted the part of an informant to the sun. And it was an ancient saying of theirs, that if one did anything wrong in the presence of the fire, the fire would tell the sun of it before the offender could go any distance at all.

The Choctaws had no idea of a being purely spiritual. They conceived that the Ishtahullo chito possessed human shape, and, in speaking of him often called him "the Man Above." His dwelling place is regarded as being somewhere on high. The representation of the Choctaw was, that when the Creator had made the earth and its inhabitants (the red people) and had given them their civil regulations, he returned to his place above, and they saw and heard nothing more of him.

The philosophy of the ancient Indian taught him to concentrate upon the spirit land and to believe that the influences which surrounded him in Nature — above, beneath, around — were sent directly by the spirits — the good and the bad — who were continually at war with each other over him, the good directing all things for his prosperity and happiness, the bad directing all things against his prosperity and happiness. He knew that within himself he could do nothing, as he was utterly helpless in the mighty contest that was waged over him by the good and bad spirits.

Therefore, all things in nature, as a natural consequence, indicated to him the presence of the spirits, both good and bad, as each made know their immediate nearness through both animate and inanimate nature. The sighing of the winds, the flight of the birds, the howl of the lone wolf, the midnight hoot of the owl, and all other sounds heard throughout his forests both by day and night had most potent significations for him. He governed all his actions and never went upon any enterprise before consulting the signs and omens and acting in conformity thereto. If the medicine was good, he undertook his journey; if bad, he remained at home, and no argument could induce him to change his mind.

THE SOUL AND GHOSTS

The Choctaws believe that the **shilup** or soul survives the body remaining for a time near the spot where the body was buried. After that, they say, it goes away. They do not know where it goes, nor do they appear to be interested.

In ancient times, they believed in a happy, paradisiacal in which the season was always spring time, people were always young and handsome, and activities were always joyful. This "land of ghosts" did not have to be deserved, however. Everyone went there except murderers. Death was regarded as a transition period; the mortal shed his earthly existence much as a snake sheds its skin.

Nearby, within sight of this paradise, was the place to which the ghosts of murderers went. They could see their former associates enjoying themselves in the adjoining land, and the murderers were made miserable by comparing their lots with those of people who had committed no such crimes.

Every man has two souls — **shilombish**, or outside shadow, which always follows him; and **shilip**, or inside soul, which goes to the land of ghosts.

The **shilombish** supposedly remained on earth and wandered restlessly about the area the body had formerly occupied. Often, by its pitiful moans, it frightened survivors. It was this shadow, too that had the ability to take on the shape of a fox or an owl. For that reason, the ancient Choctaw feared these animals.

However, they said, it was possible to tell the real animal from a shilombish by listening carefully. When a bonafide owl screeches, or a fox barks, another animal of that kind will answer it. If the sound is made by a ghost assuming that animal form there is no answer. Ancient Choctaws had many fears of ghosts and assumed that to see the ghost of a departed one was a sure sign of death. A sick person seeing a ghost would despair of getting well, and his doctor would cease to treat him, realizing that his efforts would be useless. Even dreaming of seeing a ghost was an omen of sickness and death, and caused much worry among people having such dreams.

MEDICINE

The Choctaws had several classes of dignitaries among them. Some of them were held in the highest reverence: The Medicine Man (or Prophet), the Rain Maker, and the Doctor. The doctors made use of herbs and roots in various forms, applied and given in different modes for emetics, cathartics, sweats, wounds, and sores. They also made use of cold baths, scarification, supping, and blistered by means of burning punk, and practiced some used enchantment, while others practiced by magic, purporting to have learned the art of healing . . . by special revelation. Choctaws now refer to these distinguished persons as "Alikchi," or doctors, and do not use the term medicine man.

The medicine men were familiar with several plants which were used for cures for common diseases. For example, most knew a sure cure for the bite of the rattlesnake. A plant called "Rattlesnake Master" was used in making a poultice which was applied to the snakebite. The patient also chewed the root.

Rattlesnake grease was used for rheumatism. Indian women swallowed a concoction of rattlesnake rattles in the belief that it would help them through childbirth without pain.

Counterirritants were used as a remedy for severe pains in the stomach or for rheumatic pains. Above the seat of pain, they pressed a piece of cotton or similar substance into the flesh. This was about the size of a small pea and was burned in that position.

When the Choctaw was wounded by a bullet or arrow, the medicine man first sucked the wound, then spat out the blood. He used root powder to dry and heal the wound and to prevent infection. No lint or compress was used in dressing the wound.

For toothaches, the Choctaws chewed the bark of the buttonbush. Bark of the prickly ash was placed in a cavity to stop the pain of a toothache.

66

Choctaws made use of steam cabinets into which were boiled all sorts of sweet-smelling herbs. Vapor filled with essence and salts of these herbs entered the patient's body through pores, and through his nose. Strength was thus restored. This cured many malfunctions, including the effects of overeating.

Boiled bayberry leaves were used for treatment for fever. Sometimes beaten elder leaves were combined with salt to cure headaches.

The flowering ash or "private tree" had bark with an antiseptic quality. The bark was boiled in water and the extract was used to bathe wounds.

Miscellaneous remedies were numerous. Mullein leaves were also used as poultice for headaches. Pine pitch was mixed with grease and tallow to make a salve for treating wounds resulting from splinters and thorns. The inside bark of pine saplings made an effective medicine for diarrhea. Rabbit tobacco, (called "life everlasting" by the whites) was made into an infusion and was drunk in cases of fever. It was also used as a tobacco substitute.

Jerusalem oak, or wormseed, was made into a kind of candy and fed to children to get rid of worms. Pink root was added to whiskey and used as a tonic to drive out fever and to "build up the system." It was weakened and sugar was added when it was given to children.

Equal parts of honey, butter, and the juice of the green vines and leaves of the pole bean were steamed together very slowly until the mixture formed a soft salve. The salve was used to cure skin cancer. Persons using the cancer cure were to refrain from use of alcoholic beverages and fats.

EVALUATION

1. What does the word shilup mean to the Choctaws?
2. Who took care of the Choctaws when they became sick?

C7

PRAYER FANS

Feathers are one of the instruments of traditional forms of worship and meditation, one of the symbols of a reverence for life for many Indian tribes.

Because of the Golden Eagle's great strength and courage, the American Indian admired this bird and prized his feathers above all other adornments. The thirteen tail feathers of the adult bird were considered to possess great medicine.

Prayer fans are used in the religious ceremonies of many Indian tribes. They can be quite elaborate or very simple. The following description fits those made by one Oklahoman whose work is widely known:

"Macaw, giant hornbill and assorted tropical feathers with removable handle beaded in gourd stitch with "cut" beads, buckskin fringe, 24 inches long."

Rudye Grider

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SEMINOLE FEATHER DANCE
by Enoch "Kelly" Haney

SCIENCE

(*Botany and the Seminole Medicine Man — Grades 7-12*)

OBJECTIVES

1. To increase the students' awareness of the use of medicines derived from plants.
2. To develop the students' ability to classify plants.
3. To increase the students' understanding of the Indian medicine man.

MATERIALS

1. Samples of herbs and plants found in the area.
2. Plant classification books.
3. **American Indian Medicines**, Vogle.
4. Construction paper for mounting plant specimens.

PROCEDURE

Provide for each student a copy of the background materials on Pete Miller. Engage the students in a discussion of the function of the medicine man. If you have Indian students in the classroom, have them tell what they know about the medicine man. Perhaps they could get additional information from their parents and/or grandparents. Above all, do not take lightly the function of the medicine man in the tribal structure and do not treat his work as witchcraft.

After discussing the role of the medicine man, give each student a list of plants used by him. At this point, you might like to teach your students how to key and classify these plants from the list that are found in your area. This should be followed by a field trip to collect as many types of medicinal plants as they are able. The plants collected should then be mounted for display.

BACKGROUND

Mr. Pete Miller, a retired Seminole Nation medicine man of the Bear Clan, lives a quiet serene life with his wife, Helen, in a small white-frame house near Strothers in Seminole County. Mr. Miller, now 80 years old, has been a medicine man since he was 15 years old. His father was a medicine man before him.

At the age of 15, his father took him to a small tent which had been erected beside the North Canadian River to teach him the science and art of becoming a medicine man.

Huge stones, which had been heated in red hot coals, were placed in a pit inside the tent. Equipped only with Indian medicine, herbs, leaves, roots, and buttons, they entered the tent unclothed, and completely sealed the tent. Thus began four days of fasting, drinking only the prepared medicine. The medicine was also poured over the heated stones to turn the tent into a steam bath. During the four day stay, Mr. Miller's father taught him many chants and the medical usages of the various leaves, wild flowers, roots, herbs and buttons. At noon, suntime, the fourth day, they emerged from the tent, dipped four times in the North Canadian River and at exactly high noon, they scratched themselves with a needle dipped in the prepared medicine, then broke the fast.

Once more they entered the tent and repeated the same ritual, emerging the 5th day to complete the training for the year. However, not all is learned at one time and yearly the lessons were repeated.

The medicine man is not only called upon for curing physical ailments, but also to alleviate pain and suffering caused by loss of loved ones and other mental anguish suffered by his fellow man.

When preparing liquid medicine for various purposes, Mr. Miller goes to a specific place deep in a wooded area about two miles from his home. This area is located near an ancient cemetery plot where many of his former family members are buried.

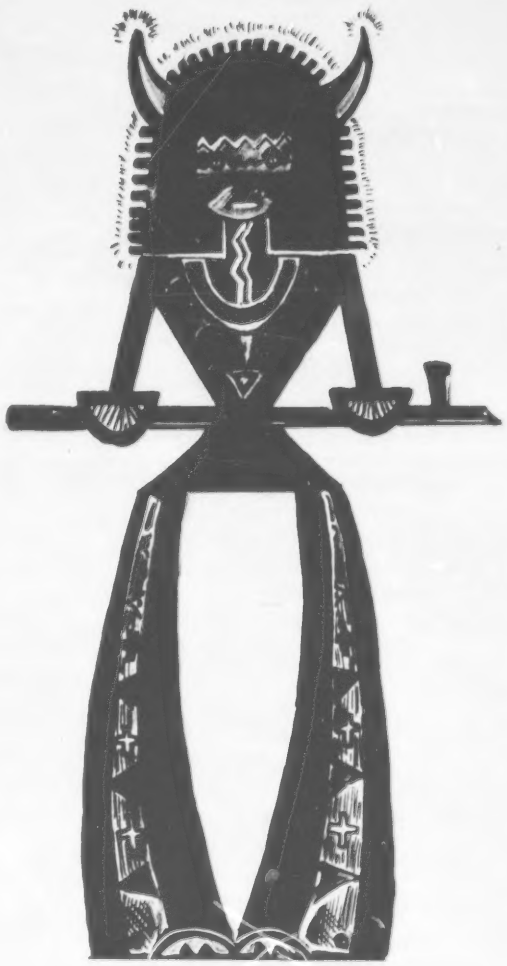
Facing the east, Mr. Miller sits down by a pot where various ingredients are crushed by a specific medicine stick and mixed with water. He then uses another medicine stick which is about two or three feet long and hollow, to blow through and mix the ingredients. This is done rhythmically and precisely. Before the process begins, a special colorful scarf is placed beside the pot to ward off any germs present in the area.

One medical preparation is used as part of the ritual of burying the dead. The coffin is lowered halfway into the grave, then the members of the family and friends sprinkle a bit of earth on the coffin signifying a last hand-shake. After the burial is completed, the medicine man walks around the grave four times sprinkling the special medicine. He then departs the burial ground and goes to the home of the deceased. He walks around the outside of the home four times again sprinkling the medicine. Entering the home the same ritual is again repeated. This is to keep the loneliness and heart-break away from the family.

A stickball game requires great strength of the arms and legs and much fortitude. Therefore, 24 hours before a game, short splints of tree bark and tied around the knees to strengthen the knees. The day of the game each player dips in a pool of water which has been fortified with a special medicine. Each player also drinks some of the medicine for strength.

During the time Mr. Miller is administering to the sick patients, he fasts for four days at a time, indulging only in a liquid concoction. Each time the fast is broken at noon, suntime, the fourth day. If the patient is not fully recovered, he again fasts for four days while administering medicine to the patient. Chants are also an integral part of the proceedings.

Mr. Miller, a humble, conscientious man, has devoted his life to service to others who need him. Besides his duties as a medicine man, Mr. Miller has served many years previously as a pastor at an Indian Church southwest of Okemah.



THE MEDICINE MAN is often a Tribal Priest. In this drawing from a stylized version by Acee Blue Eagle, he wears a Buffalo Headdress. In his hand he holds a red stone pipe, symbolizing Sacredness. The blue zigzag lines represent the Breath of Life. The Bear-claw Necklace symbolizes Strength. He is going through a ceremonial prayer for a bountiful year.

BEST COPY AVAILABLE

Blackberry

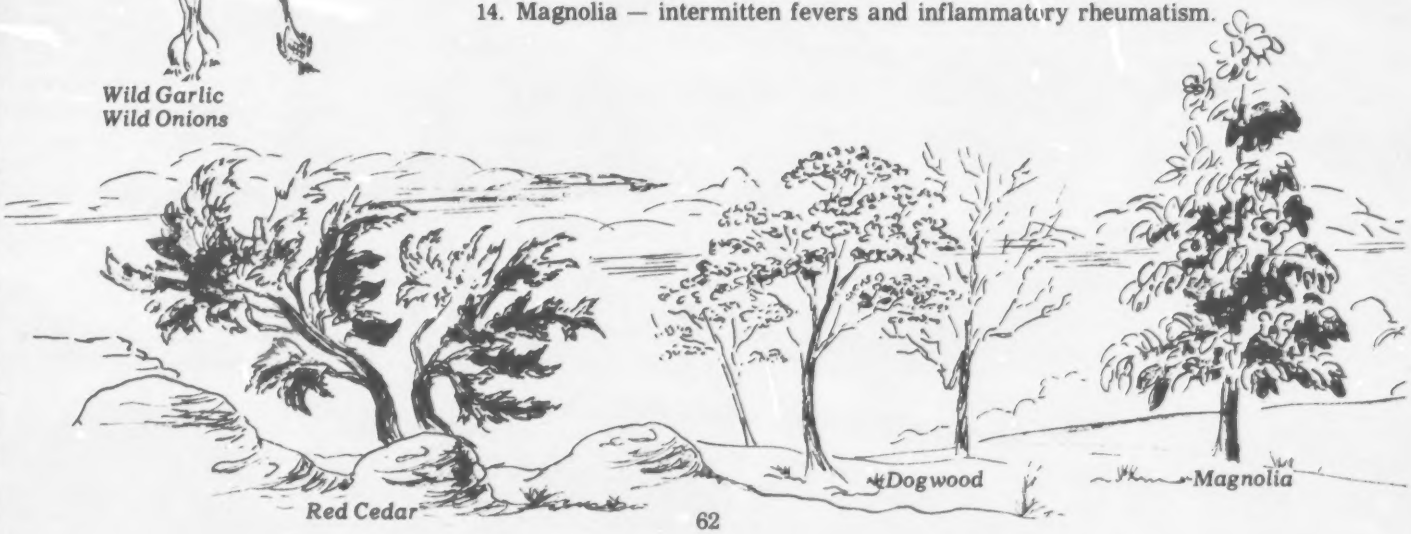
PLANT GUIDE FOR BOTANY AND THE SEMINOLE MEDICINE MAN

Corn

1. Ash Tree — decoction of the buds or bark taken inwardly is a remedy for poison of the rattlesnake; bark useful in intermittent fevers, being used as a tonic and astringent.
2. Balsam Poplar — the winter buds melted with tallow applied to persistent sores and eczema; rubbed up the nostriles relieves congestion from colds.
3. Birch trees — bark of birch boiled and ground to a plaster between stones for bruised wounds and cuts, and for burns and scalds.
4. Blackberry — root as a remedy against diarrhea; blackberry vines and roots boiled with thimbleberry for vomiting and spitting up blood.
5. White Walnut — bark applied for rheumatism, headache and toothache.
6. Red Cedar (Juniper) — oil distilled from the leaves and berries useful in inflammatory rheumatism. Cedar fumes to drive away cramps in muscles of the neck.
7. Corn (Zea mays L.) — decoction for treatment of affections of the kidney and bladder and dysentery; ground corn and peach leaves as a poultice for boils and rising; ground corn and flaxseed poultices to cure labor pneumonia.
8. Dandelion — chronic disease of the liver.
9. Dogwood — root bark remedy against the worms; as a malaria cure; twigs and cutting stripped of bark boiled in water for severe leg pains. Flowers, fruit and bark for "fever and ague."
10. Wild Garlic — used for scurvy; as a poultice for carbuncles; juice of roasted garlic for croup.
11. Onions — poultices for croup, pneumonia, and chest colds.
12. Jimson Weed — seeds and extract used in "mania," eplilepsy, melancholy, rheumatism, ulcerous affections, convulsions; roots and leaves for burn poultices; beat the seeds or leaves and mix with grease for a snakebite poultice, pain of insect bites and stings.
13. Juniper — boiled until the gum is given off, then decoction taken for shortness of breath; also as a blood purifier.
14. Magnolia — intermitten fevers and inflammatory rheumatism.

Dandelion

Wild Garlic
Wild Onions



15. Milkweed — for snakebite, asthma, rheumatism, and secondary syphilis, infections of the lungs in typhus fever, stomach trouble, kidney trouble. Roots are purgative.

16. Oak — oak bark in infusion for diarrhea and in washes for wounds and ulcers. Boil inner bark and drink tea for expulsion of phelgm from lungs.

17. Persimmon — as a styptic in hemorrhage; root bark as a tonic for dropsy. Ripe fruit good for expelling worms in children.

18. Pine — sap for breath complaints and coughs; applied externally good for rheumatism.

19. Poke — powdered root for a poultice; decoction of the root used externally as remedy for itch; roots, berries and other parts used for treating skin and blood diseases.

20. Cottonwood — bark boiled and resulted liquid poured over fractures or sprains; splits then made from inner bark and bone would then knit soon.

21. Rhubarb — whitish root used for cathartic, stomachic, astringent and tonic purposes.

22. Sumach — the gum put into teeth eases pain; bark for removing warts; decoction of root for urinary ailments; went poultice of leaves or berries used for skin poisoning; leaves for sore throat gargle.

23. Tobacco — bites, stings, bowel complaints, chills and fever, convulsions, nervous complaints, sore eyes, skin diseases and urinary ailments; antidote for arrow poison.

24. Tulip tree — ointment made from buds for scalds, inflammations and burns; crushed leaves poulticed on forehead for headache; decoction of root for bite of any snake or a blood purifier.

25. Verbena — boiled leaves to make drink for stomachache; tea of roots for urinary infections.

26. Winged Elm — decoction from seeds for "vermin in the hair," inner bark pounded into a poultice for facial sores; bark of tree for eye lotion. Mild effect on the heart, similar to digitalis.

27. Willow — green twigs used in infusion for colds and asthma; willow bark tea for lumbago; decoction of willow leaves for fever. Roots of red willow for headache and sometimes for nosebleeds.

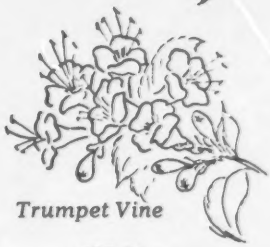
28. Trumpet Vine — oil made from flowers with oil of olive excellent used in convulsions and cramps; in powdered form have depressant effect on the central nervous system.

Persimmon

Poke

Sumach

Tobacco


Trumpet Vine

Oak

Pine

Willow

SOCIAL STUDIES

(*Western Oklahoma Cultural Comparison — Grades 4-12*)

OBJECTIVES

Upon completion of the lesson, the student will be able to:

1. Relate a certain number of specific cultural features and activities of each group.
2. State a given number of contrasts and comparisons between the two cultures.
3. Draw inferences about each culture, based upon information drawn from the reading.
4. Make certain generalizations expressing cultural relativism in his own words.
5. Demonstrate increased objectivity in interpreting data drawn from other sources relating to any culture.

MATERIALS

Individual copies of "Vignettes" episodes to read. (See below)

PROCEDURE

Ask students if they think all groups of people live in the same way. How do they differ? How are they alike? Are some ways better and worse? What are some of man's basic needs? How have some people gone beyond basic needs in their life-style? (Manner and sophistication of questioning will depend upon students using this material.)

List and discuss terms and concepts from the written work you feel may be new or vaguely understood by the students. Use responses to questions and suggestions to evaluate later in terms of Objectives 1 and 5 above.

Have students read the Vignettes. Fourth and fifth grade students may only need to deal with the first five or six episodes. After reading through them as a whole, discuss impressions and questions raised by them briefly.

Read each episode carefully and discuss individually. Form interest groups for each different episode if desired. Let each group or individual gather additional data related to episode content if they wish. Help them formulate questions and thought patterns that permit comparison and contrasts.

Provide opportunity for students to make and test inferences. Have them develop lists and categories of cultural items. Help them identify differences and similarities.

Develop generalizations. Write tentative statements of students on the chalkboard. Guide them in refining and in final statement of generalizations.

Follow up: Have students compose their own vignettes based upon information they gather about a different culture or group. Compare and contrast two or more Oklahoma Indian groups that are most familiar to students in your particular school. Invite resource people to talk about the specifics of a given culture or to further extend concepts developed after studying the vignettes.

BACKGROUND

Southern Plains Culture — 1800 to 1850 A.D.
Contemporary Oklahoma Culture — 1940 to 1970 A.D.

EPISODE 1

Harry Martin, born in Centralia, Illinois, was assigned to the southwestern section of Oklahoma as sales representative by his employer, Spray King, Incorporated, a manufacturer of irrigation equipment. In 1962, he purchased a three-bedroom ranch style house in Anadarko for his family of four. Three years later he purchased an A-frame cottage on a small lot on Fort Cobb Reservoir where the family spent several weekends and vacation periods each year.

Sait-ta dal (or "Lean Bear", the nearest English approximation) led his band farther east this year. Last year many women and children had been killed by raiding Osages near Saddle Mountain. In a flat triangle of land formed where Black Owl Creek flowed into Buffalo Creek (the Washita), the group began to erect their lodges for the winter. The women of the band quickly and efficiently unlashed the poles and skins on the travois, erected the poles, and fastened the skin covers in place. The twenty-five lodges of the band were soon up and household goods and utensils were in the proper place.

Sait-ta dal's two wives started for the river to get water and firewood, leaving a baby daughter in her cradleboard propped against the tipi. An older daughter followed the women, while a son, five years old, ran off to join a group of boys at the edge of the camp.

That winter everyone in the village was awed and frightened by an unusual shower of meteors. "The stars are all falling," they said. (This was 1834 A.D. as counted on the present calendar system.

EPISODE 2

"I knocked him down on the first shot and finished him off when he got up to run," Harry Martin remarked, smiling as he acknowledged his wife's cries of delight as she leaned over to peer at the six point buck lying in the bed of the family pickup. "Wow, Dad. That's neat," the Martin children, Debbie and Gary, exclaimed as they pulled on sweaters against the evening chill of the late fall air.

* * * *

Reining up his horse before his tipi, Sait-ta dal dismounted and untied the deer from the pack-horse he had led in. Sage Woman smiled broadly.

"Ah, yes. A nice plump one," she said as she poked her fingers into the fur along the deer's side, "and the hide will make the new shirt you need."

"Medicine Woman," she called to the second wife, "Come on, he has brought us a nice, fat deer. Bring the skinning knives."

EPISODE 3

Grace Martin carefully folded the edges of the aluminum foil wrapping containing the venison roast and placed it in the oven of the electric range already heated to 300 degrees. She turned to the sink and began to wash and break string beans into a saucepan. As she was draining off the excess water, Debbie bounced into the kitchen and plopped her schoolbooks onto the table.

"Hi, Mom. What's for supper?" she asked, peering over her mother's shoulder. "Beans!" she exclaimed without waiting for an answer. "I hate green beans. Who ever started eating them, anyway? Where'd they come from?"

"I don't know, honey," Grace answered absently. "I just bought these at Safeway."

* * * *

Medicine Woman shook a quantity of ground beans (scientifically classified as **Falcata Comosa**) into the brass kettle suspended over the fire. She had gathered them earlier, having robbed several meadow mouse nests of their store (but always leaving some for the mice, to show her "good heart"). Now she added the **pomme blanche** roots she had dug also on her food-gathering trip this morning.

"Hurry, Mother, I'm hungry," urged Yellow Bear as he watched Sage Woman slice long strips of venison and impale them on sharpened sticks.

"Patience, Son," she replied. "We must wait for your father. Your friends will still be there playing when the meal is finished."

EPISODE 4

The Martin family is picnicking out-of-doors at their cottage on Fort Cobb Reservoir. The father, Harry, is stowing his fishing gear after spending the greater part of the morning on the lake with little success. Grace, the mother, is attempting to get the children to decide on a seemingly difficult question.

"All right, make up your minds. Do you want a can of Coke, Orange, or 7-up with your hamburgers?"

* * * *

Little six year old Touch The Ground struggled across the sandy bed of the South Canadian River toward her lodge with a buffalo paunch water bag only partially full. The strap bit into her shoulder and her arms and hands ached from clutching the cumbersome burden. It was a long way to the tipi. The amount of work she now did was much more than ever, especially since her older sister died last winter — the Winter of the Smallpox (1839-40 by our calendar). She tried to shift the water bag to ease her tiring arms and trudged on across the soft, hot sand.

EPISODE 5

"Only $89.95?" gasped Grace Martin. "I can't pass up a bargan like this. I'll take it please " She had been wanting a new knit pant suit, but this brand usually cost over one hundred dollars — a little too extravagant, she thought. She couldn't wait to wear it to the party at the Gibsons this week-end.

* * * *

"How beautiful," thought Sage Woman, her eyes sparkling, as she held up the red woolen material. She ran her hands over its surface and rubbed it lightly to her cheek. "It would make a beautiful dress — so warm this winter, too. Sait-ta dal would be very proud of me in such a dress."

She went over to where Sait-ta dal was bargaining with the trader from the Spanish settlements over the price of his horses. She leaned over and asked her husband to try to get the cloth included in his asking price.

EPISODE 6

"These things we ask in the name of our Lord, Jesus Christ. Amen."

With these words of benediction, the congregation of the First Methodist Church moved slowly from their pews and toward the entrance. The Martin family drifted with the crowd, stopped to shake hands with the minister, and strolled sedately to their automobile.

"Our Sunday School class is planning a weiner roast for Thursday night," Gary said. "I hope ball practice doesn't last too long."

"That's nice, son. You can probably make it," his father replied.

* * * *

All the people had gathered. For more than six days preparations had been made for the K'ado, or Sun Dance. The sacred Tei-mai had been displayed and the sacred tree had been located and cut, all with proper ritual. The lodge had been constructed, opening to the east. The old women and soldier societies had danced and many pipes had been smoked.

Now the dance proper would begin, lasting for four days and nights. The Tei-mai keeper, his body painted in red and yellow, would be the main performer. He would be assisted by four dancers who knew the songs and rituals. They would dance for the four days without food or water.

During the dance, visions would be sought and promises made to the sun. On the last night everyone joined in the exhilarating time.

Following the K'ado, the camp dispersed. Sait-ta dal took his band and headed southwest toward Rainey Mountain Creek. Life was new and full again. There had been much good talk with old friends. There would be plenty of buffalo in the south this summer.

EPISODE 7

"Let's go look at those new houses in Pine Acres Addition, Grace. We've been here quite a while. This house is beginning to need a lot of repair and the neighborhood has . . . well, you know, sort of run down — sort of drab," Harry Martin said to his wife across the top of his newspaper.

* * * *

Sait-ta dal had won many honors in his last raid into Texas and had returned with many horses. In keeping with his new importance and prestige, his wives constructed a new lodge, larger and properly decorated according to his position.

For the new lodge, twenty skins had been sewn together and new poles had been acquired through trade. It had been quite an expensive project.

EPISODE 8

"But, Debbie," said her mother, her face strained and evidently near tears, "we had hoped you would go to college before you thought about marriage. We don't object to Jim; he's a very nice boy. But you're both very young, and there's plenty of time. Think of your future."

* * * *

It was the Winter When They Shot the Mustache (1846-47 by our calendar). Touch The Ground was now fourteen summers old. A young warrior, Walks In Water, had asked her family to let her become his wife. The family talked it over. Walks In Water had already begun to win recognition among the older men — his future seemed bright. He would make a good husband. As was the custom, Yellow Bear, her brother, made the decision; she could marry Walks In Water.

Walks In Water's friends and relatives helped him collect ten horses which he gave to Sait-ta dal, as father of the bride. Sage Woman and Medicine Woman prepared a new lodge for the newlyweds near that of her family.

EPISODE 9

June 17, 1973 — Gary Martin, 20, son of Mr. and Mrs. Harry Martin, 112 Crestview, Anadarko, Oklahoma was fatally injured in an automobile accident two miles from that city on Highway 8. The investigating officer said young Martin apparently went to sleep at the wheel, allowing the car to strike a guard rail and roll down a steep embankment. Services will be held Friday afternoon at the Brentwood Funeral Home.

* * * *

Yellow Bear had returned from the North with the war party. It had been successful. He had won two war honors, and had been accepted into his father's society, the Black Legs.

But now he lay dying as so many of the people had done since the K'ado had been held. The cholera must have been brought by some Osages who visited the dance. The disease had swept across the northern and central plains by early summer. It had come from the East in the wagon trains of emigrants to California.

Many of Sait-ta dal's band fell to the ravages of the disease. Now his own son groaned and writhed in its grip. The best efforts and skills of the priests and the strongest medicines were useless. At last he lay still, lifeless.

The men prepared Yellow Bear's body carefully and buried him on the side of a hill not far from the village, along with his weapons and belongings. His favorite pony was led to the base of the hill and shot; the remainder of his horses were distributed among his friends.

In the Kiowa Calendars this was the Summer of the Cramp (Cholera) Sun Dance. By today's calendar it was 1849 A.D.

EPISODE 10

Harry Martin stared listlessly out of the window, unaware of the mixed snow and rain that had begun to fall. He finished the drink he was holding and turned to pour more Scotch into the glass. His only son — his only son — dead . . . Dead. Unbelievable . . . Why-why-why? Maybe it would help to leave. That desk job back in the home office might not be too bad, and Grace would be closer to her parents — they're getting on in years. "I just can't stay here," he thought. "It'll never be the same."

* * * *

Sait-ta dal led his band south and east — away from the place where the spirit of his dead son dwelt. They followed the Washita for many miles until they reached a favorite campsite they had often used.

"From now on, I will hunt to the west and to the south, past the mountains and along the Red River," he told the members of the band. "I am not going to return to the North. You will understand, my friends."

SOCIAL STUDIES

(Historical Background of the Choctaw Indians — Grades 5 and 6)

OBJECTIVES

1. The students will be able to describe the social history of the Choctaws before removal from their home land.
2. The student will be able to describe the removal and procedures initiated in the removal of the Choctaws.

MATERIALS

1. Slide projector.
2. Slides (available from the Indian Education Section of the State Department of Education).
3. Materials for making folders, i.e., construction paper, stapler, etc.

PROCEDURE

1. The student will make a folder from construction paper for the accumulation of materials used in the unit. The folder should have the Great Seal of the Choctaw Nation drawn on the front. The students may copy this from the slide (slide #1) placed on the slide projector. The name of the student should be written below the Seal. Explanation of the Seal will be presented in the background information.
2. The student will take a written evaluation on the lesson to be presented. The student is not expected to know all the answers. This evaluation is to be graded and placed in folders for comparison with final test. The purpose of the test is to determine basic knowledge of the subject prior to the presentation.
3. The student should be shown the map (slide #2 and #3) depicting the removal of the Choctaws while presenting the background information.
4. Present background information.

BACKGROUND

The Choctaw Seal, consisting of an unstrung bow, encompassing three arrows, and a smoking pipe-hatchet, symbolizes the history and tradition of the Choctaw Indians. The three arrows symbolize the three great Choctaw Chiefs; Apuckshunubbee, Pushmataha, and Mosholatubbee, who signed the Treaty of Doaks Stand 1820. As a result of the treaty, the U.S. assigned the tribe a vast domain in the west (all of southern Oklahoma) in exchange for a part of the Choctaw land in Mississippi.

In the Southeastern part of the United States lived five tribes which are referred to as civilized. Even when DeSoto visited them in 1540, he reported that he found them living in log houses and cultivating corn, beans, tobacco, and pumpkins. These tribes readily took up the ways of the white people who settled in the colonies. These Five Civilized Tribes were the Cherokee, Creek, Choctaw, Chickasaw, and Seminole.

Choctaws are one the most numerous of the Five Civilized Tribes, being second only to the Cherokee. Like the Seminole, Creek and Chickasaw tribes, they are of the Muskhogean stock. Historians have always referred to the Choctaws as one of the most advanced, peaceful, and practical of the tribes. They were commonly called "Flatheads" in the past because they had the custom of flattening the skulls of their infants by use of bags of sand.

Originally, the Choctaws occupied central and southern Mississippi and western Alabama. There were two principal towns. One was located about 200 miles south of New Orleans. The other was half-way between the Chickasaw settlement and present-day Mobile. There were 40 villages and probably 2500 warriors before their first contact with the white man.

DeSoto came up from Florida exploring for the Spanish and entered Choctaw country from the east. Tuscaloosa was chief of **Okla Tannip**, as that district was called. There were two other districts: the southern called **Okla Hannali**, and the western called **Okla Falaya.**

At the time the Spanish found the Choctaws, they were an agricultural people who cultivated corn, (raising enough to export for trade with surrounding tribes), beans, squash, melons, and pumpkins. They killed game with weapons made of stone, bone, or wood. Spears and bows and arrows were their primary weapons. They were skilled basket weavers. They made baskets of cane or reeds and also had a crude form of pottery.

Houses were much like the log cabin of the white pioneers. To construct them, they placed poles upright in the ground about 18 inches apart. They used strong vines to weave between the poles and join them together. Clay was mixed and doubled into the vine network to provide protection from the weather. Roofs were sloping and covered with bark, and a hole was left in each gable end to let out smoke from the fireplace where cooking was done.

Corn was the Choctaw's staple food, and, like their neighboring tribes, they held the Green Corn Dance when it reached maturity.

Choctaws dressed in clothing made of animal skins, feathers, and sometimes bark. Moccasins were worn during the winter. In summer little clothing was worn. Kind and size of feathers worn depended on the rank of the person wearing them. Beads were made of wood or shell.

The Choctaw's first encounter with "civilization" was not a happy one. They were disturbed by the Spaniards' wearing of armor and by their use of firearms and horses.

When DeSoto demanded of Chief Tuscaloosa the services of some of the tribesmen, he appeared agreeable, but suggested that the Spanish go with him to the principal town to get the Choctaws to carry their baggage. Tuscaloosa sent messengers on to the town to tell the warriors to get ready for battle.

DeSoto was surprised when he reached Mobile to find warriors awaiting him who fought so frenziedly that the Spaniards were driven out of town and scattered. DeSoto rallied his men and was successful in overcoming the Choctaws though he lost 22 men, had 148 wounded, and suffered loss of supplies.

Choctaws, according to the Spanish reports, lost several hundred warriors. DeSoto set fire to the town and those Choctaws inside their houses were burned alive.

For the next 160 years, Choctaws were undisturbed by Europeans. The French came down from Canada beginning in 1698 and established settlements. Their principal method of livelyhood was trapping for furs, trading with the Indians, and sending their bounty to the rich European markets.

During this peaceful time, Choctaws were contacted by English traders and a peaceful trade was established. The Choctaws took on materials and customs from the English and French that they found useful. Both English and French men married into the Choctaw Tribe. With the coming of the French, however, Choctaw land became the site of a power struggle for France, England, Spain, and eventually the United States.

Both England and France tried to effect an alliance with the Choctaws, and they were drawn into the struggle, with resulting civil war within the tribe. By 1750, the English faction was defeated, leaving the Choctaws subject to the French, but the final struggle for supremacy between the two nations began in 1760 — the struggle known as the French and Indian War in which the French were defeated. They gave up claims to land east of the Mississippi, including the Choctaw Nation. Less than 20 years later, the colonies won their independence from England, and the Choctaws came under the jurisdiction of the United States.

This change spelled further trouble for the Choctaws, for in as much as the tribe had some 40,000 square miles of land with only some 20,000 Indians living on it, the whites began a pattern of encroachment that was to continue for more than a century. Because the Choctaws were not large farmers of stockraisers, they were using only a small portion of their tribal lands. Therefore, at the insistence of white settlers, the U.S. Government negotiated four separate treaties with the Choctaws (between 1801-1816) which took more than half of their original land holdings.

Lands were paid for by the U.S. with the third treaty by 1805 and the government began providing cash annuities to be administered by the District Chiefs.

When Mississippi entered the Union in 1817, pressure began to mount for the tribe to give up all its lands and move to a territory west of the Mississippi. This land was to be a sovereign nation for the Indians and off-limits to whites. All these things paved the way for the Choctaws' ultimate removel from Mississippi, the first tribe to travel over the "Trail of Tears."

The Choctaws began their trip to the Indian Territory from Hebron, Mississippi, in 1832. The Treaty of Dancing Rabbit Creek had provided that any Choctaw who wished to remain in Mississippi might do so, and there were some 2,500 who elected to do this. There were about 4,500 who departed for their new home in Indian Territory.

The pipe of peace which was smoked by those participating in the Treaty of Dancing Rabbit Creek has for many years been on display in the Gilcrease Museum at Tulsa. It weighs several pounds and is fashioned in the shape of a human head with eyes partially closed. There are dark splotches under one eye and legend has it that these splotches are tears it has shed for the sorrowing Choctaws who were soon to leave their homeland. Historians remark on the sadness of the occasion. Quivering sobs and moans in subdued unison, then in wild concert, could be heard.

TRAIL OF TEARS

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Indians were divided into groups, each under its own chief and contractor whom the government hired to superintend the removal. Many were placed on steam boats and carried up the river as far as it was navigable. From there they were taken in wagons and ox carts to different points in the territory. Some traveled over land the entire distance.

It was a long journey. Most historians point out that the move was made during the coldest winter on record. Cholera struck in route and many were killed. Mortality rates were estimated at about 25 per cent. Only the strongest men, women and children survived the arduous trip.

EVALUATION

1. Why were the Choctaw Indians called "Flatheads"?
2. What did the Treaty of Dancing Rabbit Creek provide?
3. How were the Choctaws transported?
4. Describe the problems the Choctaws faced in the removal.

SOCIAL STUDIES

(*Ethnocentrism — Grades 7-12*)

OBJECTIVES

Upon completion of the lesson the students should be able to:

1. Define ethnocentrism and gives examples of such behavior.
2. Identify and categorize overt ethnocentrism in oral or written context within a given accuracy range to be determined by the teacher.
3. Enumerate possible reasons for ethnocentric behavior.
4. Compare and contrast adult attitudes in terms of the definition of ethnocentrism.
5. Demonstrate more personal objectivity pertaining to their own culture.
6. Tell how they have increased their sensitivity to the relative value of their cultural group compared with other groups and their appreciation of its heritage.
7. State conclusions based upon analysis and discussion of the results of the ethnocentrism test.
8. Develop one or more generalizations concerning adult ethnocentrism, based upon the results of the ethnocentrism test.

MATERIALS

1. Four copies per student of the ethnocentrism test shown below.
2. Fact sheets listing and/or depicting ethnocentric behavior, language, or graphic portrayals.
3. Examples of children's souvenir headdress, Hong Kong beadwork, etc.
4. True — False exercise below.

Directions: Choose and answer which most nearly reflects your understanding or belief about each statement.

T F 1. The earliest English colonist encountered a trackless, unbroken wilderness from which they sought to carve settlements and farms.

T F 2. The oldest permanent settlement in the United States is St. Augustine, Florida.

T F 3. The oldest university in North America is Harvard.

T F 4. The Spaniards under Cortez were able to conquer the Aztecs because they had horses, guns, and steel armor.

T F 5. Slavery is the only social institution which, always and in all parts of the world, seems to be linked with the appearance of writing.

T F 6. Irrigation was practiced in the Southwest before the Spaniards or Americans arrived.

T F 7. Communal living has never been successful in the United States.

T F 8. Most tribes that inhabited the plains were fierce, warlike people.

T F 9. None of the Indians of the North America had any knowledge of the principal of the wheel prior to the European conquest.

T F 10. Language that never developed a system of writing is simpler than written languages and can express abstract thought only in very limited ways, if at all.

(For the teacher's ready reference, the best answers are 1-F, 2-F, 3-F, 4-F, 5-T, 6-T, 7-F, 8-F, 9-F, 10-F. For #7 and #10, the questions may have been stated too simplistically for sake of brevity and convenience; challenges to these answers, therefore, should be given due consideration.)

PROCEDURE

Read one of the prepared quotations to the students, such as "The squaws and papooses climbed into the back of the pickup and away they all went, in a cloud of dust." An alternative might be to show a sketch of a person wearing a full headdress rowing a birch bark canoe, or a sample of Hong Kong beadwork. Ask the students to react to the example. Help them identify the inconcistencies, inaccuracies, or incongruencies, and verbalize their thoughts relating to these. Ask why such items or articles are produced and why people accept them unquestioningly. What do these behaviors reveal about the producer/users? Explore the values involved and probable ways in which these values were obtained.

Introduce the term "ethnocentrism" and give the dictionary meaning. Let students attempt to give concrete examples which will illustrate the meaning. Employ the other examples prepared. Present some of the written ones orally for the benefit of students who may have reading difficulties. Have them attempt to identify the ethnocentric component and to explain why they thought it was ethnocentric.

Ask them to think of their own behavior and attitudes toward other groups in light of the definition. Some may not see themselves as having ethnocentric feelings. Be wary of quickly and openly disclosing how they may have behaved in such ways. Let them discuss the question, "Should we try to eliminate ethnocentrism?"

Introduce the question of how adults have come to hold certain beliefs and attitudes. Have they often learned this in school and through other educational means? How has faulty, over-simplistic, unexamined information been treated? Can we believe everything we read?

Tell them they are going to gather information from adults for use in further study of the topic. Give each student four of the tests and instruct them to try to get four older people to complete the test and to return them. The students probably should not attempt to take the test themselves at this point, as several of the statements may be beyond their capability to answer or reflect upon. Ask them to gather comments and questions asked of them by those responding to the test. Discuss the encounters students had and the information they brought back.

Allow the students to take the test, if deemed appropriate, and/or discuss the ethnocentricity in each item. Following this, have them write or orally state how they have been affected in terms of their feelings concerning their own group.

Provide opportunities for students to critically evaluate their conclusions. It may be helpful to collect some of them, type them, and distribute them without contributor's names, to spark freer responses.

Guide students toward developing generalizations in their own language patterns. Provide fresh examples and let them apply their generalizations toward interpreting them. Perhaps discussion of certain movies, e. g., "Winterhawk," "Cheyenne Autumn," "Little Big Man," "Billy Jack," or "A Man Called Horse," would be appropriate here. Help them refine their generalizations following this, if appropriate.

BACKGROUND

Ethnocentrism may be defined as a point of view from which one judges other people's behavior according to standards set in or by one's own culture and the belief in the superiority of one's own group. All cultural groups are ethnocentric to some degree, as well they must be, for it is the cultural glue which binds the society together. Without it, no lasting group relationships would appear to be able to form.

However, when stringently applied and when coupled with a sense of mission and/or narrow nationalism, e. g., the Doctrine of Manifest Destiny, Nazism, Zionism, or European colonial imperialism in Africa, it often contributes to racism, intolerance, bigotry, stereotyped thinking, and hypocrisy. Inasmuch as many of our Indian students and other minority groups have them, and, in their lack of understanding and immaturity, have reacted defensively, aggressively, or ambivalently from their own ethnocentric base, it seems appropriate to try to help them objectively and realistically understand their personal growth, psychological adjustment, and coping skills as they encounter an increasingly complex world.

This lesson, designed for junior/senior high school students, is based upon the assumption that the more one knows about how others think and feel, the more one knows about oneself and the better one can deal with others. Most Indian students are justifiably proud of their heritage and cultural traditions and are distressed when these are denigrated, ignored, or misunderstood, especially if there appears to have been little serious effort made by the dominant society member to understand or appreciate.

To bring about accommodation between differing cultures or value systems, it is first necessary to know what counterproductive ethnocentric conceptions each group has of the other. The purpose of this lesson is to reveal a few important commonly held ethnocentric misconceptions non-Indians have about historical relationships, places, events, and people. Such revelation should cause non-Indians to re-examine these conceptions and many others directly related to or derived from these.

If the purpose is achieved, Indian students and educators should gain insight into why some people behave as they do and into what may be necessary to re-educate other groups so that all may enjoy their rightful place in a multicultural society.

CULMINATING ACTIVITY

Have students keep a log of instance of ethnocentricity noted outside the classroom and report to the group. Some students may wish to critique certain literary works utilizing the concept of ethnocentrism. Field trips to museums; collections of songs, stories, and legends; and gathering artifacts, pictures, and family histories could be used to broaden the experimental base and sharpen the observational techniques students will use in future identification of ethnocentrism.

EVALUATION

Observation by the teacher will provide the chief body of evaluative data. A checklist could be used to note level of involvement, completion of tasks, behavior displayed, etc. A simple paper-and-pencil test of ability to identify ethnocentrism in written contest may be administered if desired.

FOLLOW-UP

The class could move to a study of the relation of ethnocentrism to prejudice, stereotypical thinking, and/or propaganda techniques. Students could examine Social Studies textbooks for inclusion of ethnocentrically written material. They may profitably attack the concept of cultural relativism. They may gather information and utilize resource people to learn how certain groups, such as the Southern Cheyenne Resources and Development Committee, are attempting to protect their culture from exploitation and inadequate information dissemination. These older students might also develop a set of guidelines to discuss with younger students, perhaps in the form of a panel discussion.

Courtesy of Illustrated Books Company

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SOCIAL STUDIES

(*Who Am I? — Grades K-3*)

OBJECTIVES

Upon completion of the lesson, students will be able to:

1. Relate a certain number of things that are important to them.
2. Relate a certain number of things that are important to a friend or friends.
3. Relate a certain number of ways in which they are important to their friends and/or family.
4. Relate a certain number of ways in which their friends and/or family are important to them.
5. Describe activities they perform that make them feel useful to others.
6. Describe ways of acting that help them make and keep friends.
7. Describe ways of acting that make it difficult for them to work and play together.
8. State the organizing generalization in their own words.

The level of specificity will be determined by the teacher in terms of depth of involvement, level of maturity, and appropriateness of responses.

MATERIALS

1. Drawing paper, construction paper, and/or colored cloth scraps.
2. Crayons, colored chalk, and/or paint.
3. Modeling materials, i.e./clay, dough, papier-mache, or plaster.
4. Chart paper.
5. Resource books.
6. A-V materials, (if available).

PROCEDURE

Have the students make a picture of themselves doing something they especially like to do. Let them share what it depicts and why they like to do it. Prepare a list of these activities. Discuss why these are important and how they feel when they are doing them.

Following this discussion, ask them to add someone to their picture they would especially like to share in this experience. Attempt to get them to include someone not of their immediate family. Take into account any particular kinship or relationship patterns that may be indigenous to your community. Let them tell who they added and discuss why they were selected if they wish or are able to verbalize these feelings. Discuss the term "friend" and guide them toward making a generalization that friends are important to us.

Let them pair off and dramatize doing something with a friend. Discuss whether it is more fun to do this alone or with a friend. Why or why not? Pose the question, "If having a friend to work or play with makes you feel good, do you think your friend feels good when he has you to work or play with?"

There are several good films and filmstrips pertaining to these ideas. Viewing one or more of these, if available, will help students clarify and objectify ideas that have been discussed. ("Fun of Making Friends," Coronet Films; "We Play and Share Together," Bailey Films, Inc.; "Little Things That Count," Eye Gate House).

Plan a cooperative activity, e. g., relay games. Minimize team competition by rewarding each team equally. At the conclusion, discuss roles of individuals as related to team objectives. Other questions might be "Is our room a

good place to work and play? Why or why not?" "How can we make it a better place?" Discuss housekeeping tasks and assignments and their importance.

Ask the students if giving something to someone makes them feel good. Do those who get the gift feel good toward the giver? How is it useful to others? Let students share their feelings, experiences, and understandings of the "give-away" at pow-wows, benefit dances, or ceremonials. Guide them toward seeing this as traditional behavior if it does not surface during the discussion.

Write a chart story including cooperation and conflict. Encourage students to express their feelings about various acts. Show the film "Kindness to Others" (Coronet Films), if available, and discuss how the things we say affects the feelings of others. List the responses, minimizing reading problems by putting them on different colored paper slips so that students can recognize the color code. Let them draw a slip randomly and act out the feeling. After role playing, discuss how the audience felt when these moods were portrayed.

Let children project undesirable ways of behaving, conflict, or negative feelings through modeling figures and using them to create various situations. Observe children's responses and actions for leads to follow-up activities.

Discuss and review previous discussions. Let children dictate their summary of points learned. Help them relate these to earlier lessons about family roles. Guide them toward developing the generalization upon which the lesson was based, letting them dictate it in their own words. Have them put it and their pictures in their "Who Am I?" booklet.

A culminating activity might be a dramatization for another class or for parents; an exhibit of books, pictures, and figures created; a shared work experience such as assisting the custodian; or a field trip to observe adult friends working or playing together.

BACKGROUND

Identity is a very frequent problem for many Indian students. Although everyone deals with identity crises with varying degrees of success, the autonomy allowed Indian children, certain cultural patterns of behavior, historically destructive policies and acts by the dominant culture, and concomitant paternalistic activities and attitudes have served to intensify these crises for many Indian youth. Teachers who are aware of these factors and who are informed concerning the interrelationships and results of these factors may effectively assist their students in gaining increasing confidence and ability to find identity and acceptance in diverse contexts. This may be done through a systematic offering of inductively-oriented opportunities to examine the self in personal, social, and cultural situations that focus upon analysis, comparison, and generalization as ways of learning. This example is illustrative of an early lesson in such a series. Its primary purpose is to help students formulate the generalization that when we work, play, and interact with friends, we discover and learn to know who we are. It is designed to follow exploration of family roles, sibling relationships, etc.

EVALUATION

Observation of students' behavior throughout the progress of the lesson will enable the teacher to ascertain achievement of the objectives. A simple checklist would provide for easy recording of individual attainment and growth.

FOLLOW-UP

Continuing with the "Who Am I?" format, design a similar series of activities that center around the student identifying self in the community.

Resource people from the community could be brought in, especially chiefs, headsmen, agency workers, tribal officers, and PHS personnel. Engage students in attempts to identify with adults in war mothers and service clubs, social societies, and church groups. Explore adults' vocational, avocational, recreational, and personal interests and activities. Introduce outstanding or well-known figures, both contemporary and historical, through literature, films and storytelling.

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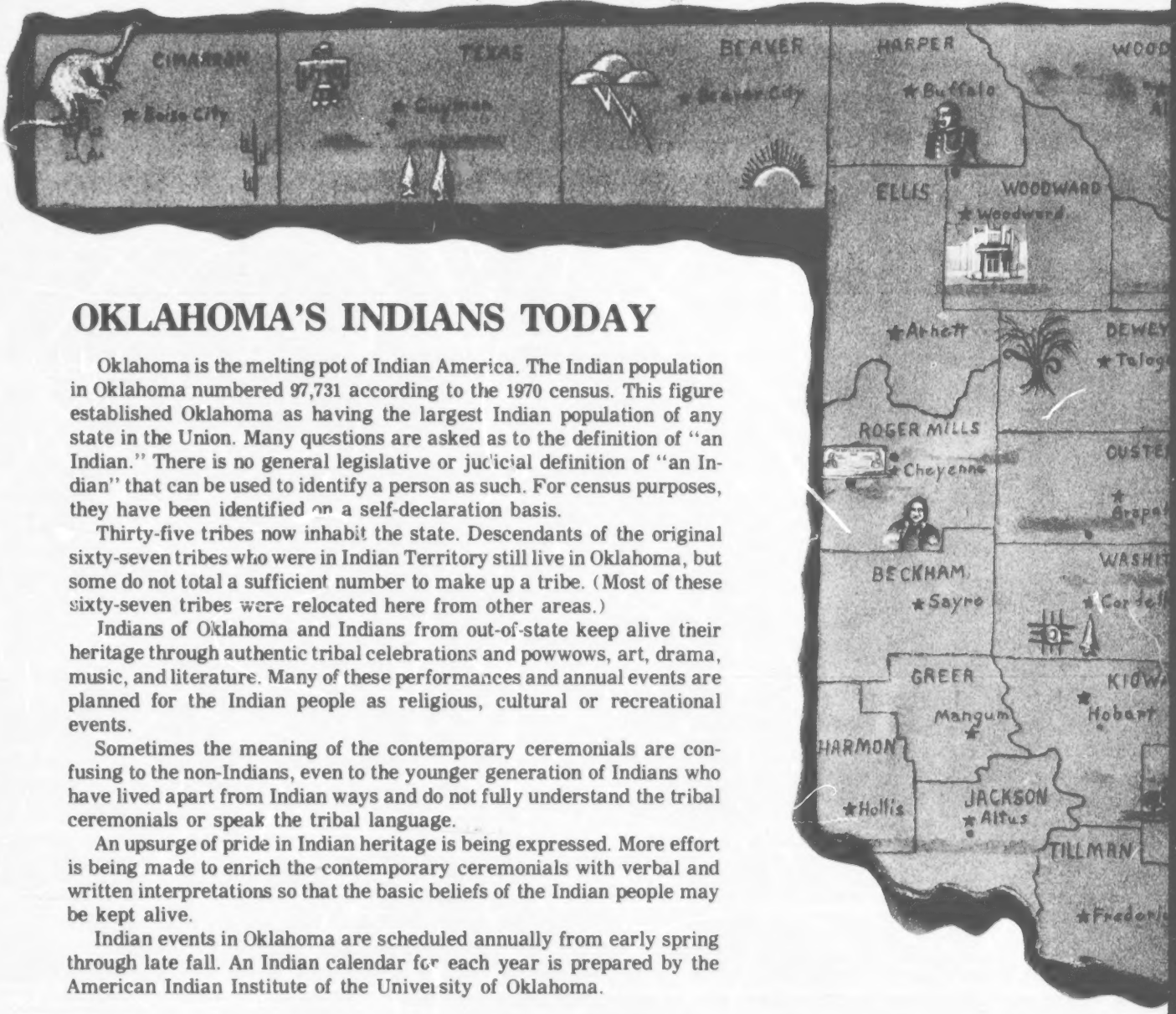

OKLAHOMA'S INDIANS TODAY

Oklahoma is the melting pot of Indian America. The Indian population in Oklahoma numbered 97,731 according to the 1970 census. This figure established Oklahoma as having the largest Indian population of any state in the Union. Many questions are asked as to the definition of "an Indian." There is no general legislative or judicial definition of "an Indian" that can be used to identify a person as such. For census purposes, they have been identified on a self-declaration basis.

Thirty-five tribes now inhabit the state. Descendants of the original sixty-seven tribes who were in Indian Territory still live in Oklahoma, but some do not total a sufficient number to make up a tribe. (Most of these sixty-seven tribes were relocated here from other areas.)

Indians of Oklahoma and Indians from out-of-state keep alive their heritage through authentic tribal celebrations and powwows, art, drama, music, and literature. Many of these performances and annual events are planned for the Indian people as religious, cultural or recreational events.

Sometimes the meaning of the contemporary ceremonials are confusing to the non-Indians, even to the younger generation of Indians who have lived apart from Indian ways and do not fully understand the tribal ceremonials or speak the tribal language.

An upsurge of pride in Indian heritage is being expressed. More effort is being made to enrich the contemporary ceremonials with verbal and written interpretations so that the basic beliefs of the Indian people may be kept alive.

Indian events in Oklahoma are scheduled annually from early spring through late fall. An Indian calendar for each year is prepared by the American Indian Institute of the University of Oklahoma.

INDIAN EVENTS

APRIL *Indian Women's Wild Onion Feast, Bartlesville.*

MAY *"Journey's End" Drama, Atoka; Cherokee Indian Village, Tahlequah, open May 1st to September 6th (closed Mondays); Delaware Powwow, Copan; American Indian Artists Exhibition, Philbrook Art Center, Tulsa.*

JUNE *"Trail of Tears" Drama, Tsa-La-Gi, Tahlequah, months of July and August (closed Mondays); Osage Indian War Dances, Pawhuska; Miss Oklahoma Indian Pageant, Oklahoma City; Choctaw Indian Day Powwow, Wilburton; Owa-Chito Festival, Beavers Bend State Park; Osage Tribal Ceremonial Dances, Grayhorse; Osage Tribal Ceremonial Dances, Pawhuska; Hub City Inter-Tribal Powwow, Clinton; Osage Tribal Ceremonial Dances, Hominy; El Reno Inter-Tribal Exposition, El Reno; Caddo Dance, Binger "Y", Murrow Dance Grounds; Green Corn Festival, Bixby; Cheyenne-Arapaho Indian Powwow, Clinton; Gray Horse Indian Exposition/Powwow, Fairfax.*

JULY *Creek Indian Corn Dance, Henryetta; Plains Indian Ceremonials, Anadarko (Saturday nights); Pawnee Indian Homecoming and Powwow, Pawnee; Caddo Indian Dance, Binger "Y", Kiowa-Apache Blackfeet Society Ceremonials, Anadarko; Kiowa Gourd Clan Powwow, Pawnee; Sac and Fox Powwow, Jim Thorpe Memorial, five miles south of Stroud; Cheyenne Nation Bicentennial Arts, Crafts, and Inter-Tribal Powwow, El Reno; Oto-Missouri Powwow, six miles east, two miles north of Red Rock; Sac and Fox Veterans Club Powwow, two miles northeast of Shawnee; Kiowa Gourd Clan*

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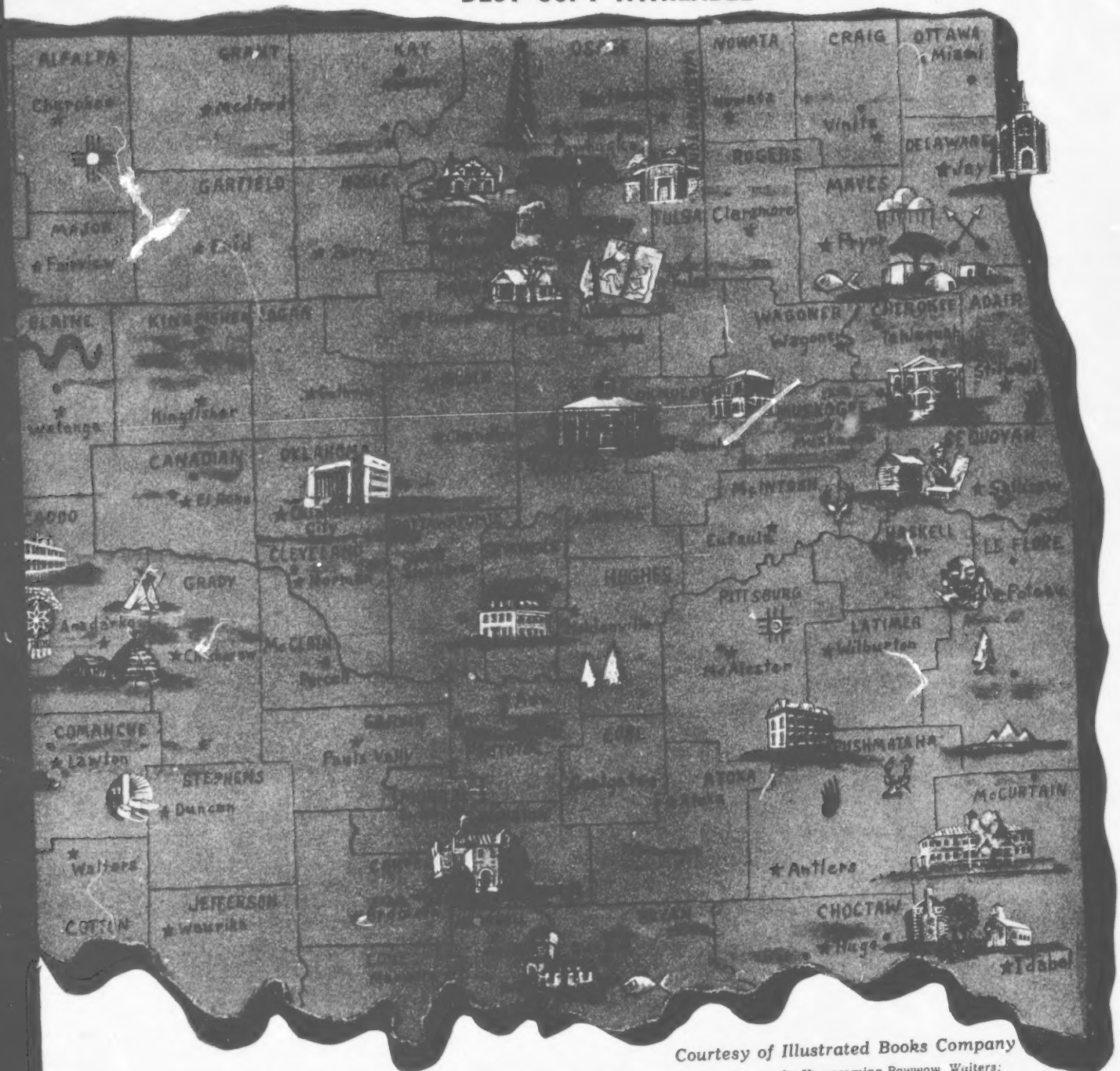

Courtesy of Illustrated Books Company

Ceremonies, Carnegie; Chickasaw Indian Festival, Tishomingo; Quapaw Powwow, Quapaw; Comanche Homecoming Powwow, Walters; Green Corn Dance Festivity, Sapulpa; Kiowa Tia-Piah Society Powwow, Cache.

AUGUST *Indian Week in Tulsa, Tulsa; Annual Tulsa Powwow, Tulsa; American Indian Exposition, Anadarko; Annual Choctaw Festival, Talihina; Ponca Indian Fair and Powwow, Ponca City; Arapaho Indian Powwow, two miles east of Canton; Cheyenne-Arapaho exposition, Canton; Kihekah Steh Club Annual Powwow, Skiatook; Seminole Day Celebration, Seminole.*

SEPTEMBER *Cherokee National Holiday, Tahlequah; Annual Choctaw Tribal Meeting, Tuskahoma; Cheyenne-Arapaho Powwow, Colony; Comanche Gourd Dance Club Celebration, Lawton; Osage Indian Day Celebration, Tribal Dances, Hominy; Indian Powwow, Eufaula; Osage Tribe Centennial Celebration, Pawhuska; Kiowa Black Legging Society Powwow, Anadarko.*

OCTOBER *Pawnee Bill Oklahoma Indian Art Show, Pawnee; Kiowa Veterans Day Celebration, Anadarko.*

NOVEMBER *Kiowa Black Legging Society Celebration/Powwow, Indian City, Anadarko; Kiowa Tia-Piah Society; Veterans Day Powwow, Carnegie; Indian Veterans Celebration, Pawhuska.*

SOCIAL STUDIES

(Indian Groups in Oklahoma Today — Grades 4 and 5)

OBJECTIVES

Upon completion of this lesson, students will be able to:

1. Relate certain facts about the tribe or location about which they have read or discussed.
2. Identify the names of a specific number of Oklahoma tribes, when presented orally and/or graphically, and to locate on a map of the state the general area in which significant numbers of people from these tribes live.
3. Correctly match tribal names with pre-statehood reservation areas within an accuracy range determined by the teacher.
4. Exhibit an increasingly positive attitude towards their own ethnicity.

MATERIALS

1. Various newspapers published throughout the state (date published is not important; wide geographical representation is desirable.
2. Colored felt tip markers.
3. Outline maps of Oklahoma.
4. Reference map of Oklahoma (wall or atlas type).
5. Reference books.

PROCEDURE

Attempt to ascertain student's knowledge of other tribes in the state through discussion, oral quizzes or pencil-and-paper quizzes. Open-ended introductory questions might be used to help students begin to think about the situation. For example, students may be asked, "Have you ever heard of the _____ tribe that live in and around the community of _____?" (Choose an example at some distance removed from the student's community if possible.) "How many different tribes do you think are represented in our state?" "What are some of the names of tribes of your friends and acquaintances?" "How can we find out about the tribal make-up of our state?"

Divide students into small groups according to the number of newspapers available. Give each group a paper or papers and two colored markers. Each group should elect a recorder. Ask students to examine the papers carefully in order to identify any items or articles containing news about Indians or Indian tribes. Articles are marked for easy identification later. Possible tribal and community place names should be underlined, (context clues may help students tentatively identify these), and the recorder should compile a list of these.

Using a wall map or atlas, help each group discuss their tentative lists of place names. Provide opportunity to discuss and research tribal names and to relate these to former reservation areas. After they have exhausted their own ideas and approaches, provide any additional data from your own background and reading. Assist them in formulating and refining an accurate list and in relating people to areas.

Provide individual outline maps and let students prepare a demographic map of tribes and well-known communities associated with each. They should be allowed to elaborate upon their own areas. Incorporate material relative to former reservation areas or provide additional outline maps. Have students compare and contrast these data.

As a culminating activity, the whole class may collaborate in constructing a large map. These could be made on paper, cardboard, plywood, etc., depending upon purpose, time available, and materials available. This would make an excellent project for using papier-mache, felt, clay, salt and flour, or sawdust and paste to model this map.

BACKGROUND

Most Indian students in our State are aware of their own tribal identity and usually of contiguous tribes or of those with which they have been historically associated. Many are less familiar, however, with the great variety of cultures that have become part of Oklahoma's rich Indian heritage. This lesson is designed to serve as a first step in helping Indian students develop an awareness and an appreciation of this diversity and realistically appraise the role of their own tribe in today's social context. Although primarily aimed at intermediate level students, it can be easily adapted for students of different levels of ability. For example, older, more sophisticated students might go beyond state boundaries to examine the question on a national basis.

EVALUATION

Observe students in their discussion sessions throughout the project, especially in the small groups formed. Note the breadth, quality, and approach taken to gather and organize data. Give each student an opportunity to respond to oral and/or written questions posed in terms of the lesson's purpose. Provide opportunity for practice and restudy of difficulties individual students encounter. Note interactions and strategies developed during culminating activity. Allow the students an opportunity to evaluate the project and their own learning and feelings in writing or orally.

ENRICHMENT

Some students may wish to extend their study to include brief tribal histories, census data, the names each tribe calls itself, antecedent tribal territories or locations, and/or the order of arrival in the state. Map puzzles and word puzzles may be constructed to incorporate cognitive knowledge contained in the lesson. Students may desire to interview readily available persons from other tribes or to invite them to talk with the class. Biographies of noted individuals from the several groups may be examined. Some may wish to learn to spell the names of the different tribes. Interested students may wish to associate the tribes with their broader linguistic group.

FOLLOW-UP

Student responses to such questions as, "Have all of these tribes always lived in Oklahoma?" "How did all of these groups come to be located in Oklahoma?" "Where did they originally live?" "Have you heard the term 'Indian Territory'?" "Why do you think there are no longer any reservations in Oklahoma?" "Are there other tribes living in other parts of our country today?" and "Do any people belonging to your tribe live somewhere besides Oklahoma?" may provide indication for the most appropriate direction. One may wish to initiate a bilingual study of a particular group or area; a broad survey of two or more contrasting cultures (woodlands group compared with plains group) or language groups (Choctaw compared with Chickasaw), a more nationally-oriented study in terms of a commonly shared cultural characteristic, or an historical examination dealing with cause-and-effect and oral tradition.

The range of opportunities for further study is quite wide. The suggestions given here are by no means exhaustive. The imaginative teacher can easily modify, build upon, and improve these in terms of students needs and interests.

SOCIAL STUDIES

(Indian Names for States, Counties, and Towns — Grades 4-9)

The influence of the Indian culture on America becomes especially significant when we learn that at least twenty-one of our state names are of Indian derivation. The Indian meaning of the names of these states follow:

ALABAMA — From Alibamu, the name of a Muskogean tribe, mearning, "Those Who Clear Land for Agricultural Purposes."

ARIZONA — From the Papago word Arizonac, which probably means "Small Springs."

ARKANSAS — From Arkansea, a tribe whose name means "Downstream People."

CONNECTICUT — Meaning, "River Whose Water is Driven by Tides or Winds."

DAKOTA — (North and South) Tribal name of the Sioux, meaning "Allies."

IDAHO — From a word said to mean "Gem of the Mountains."

ILLINOIS — Meaning, "Men," the name of a confederacy of Algonquian tribes.

IOWA — The name of a tribe meaning "Sleepy Ones."

KENTUCKY — Said to be derived from the word "Kenta," meaning, "Field or Meadow."

MASSACHUSETTS — Name of an Algonquian tribe meaning, "At or About the Great Hill."

MICHIGAN — From the Indian word "Michigamea," meaning "Great Water."

MISSISSIPPI — Algonquian word "Misi" meaning "Great," and "Sipi" meaning "Water."

MISSOURI — From the name of a tribe meaning, "Great Muddy" which refers to the river.

NEBRASKA — From Oto word meaning, "Broad Water."

NEW MEXICO — Name of an Aztec god, Meritili.

OHIO — Iroquois word meaning, "Beautiful River."

OKLAHOMA — A Choctaw word meaning, "Red People."

TENNESSEE — The name of a Cherokee settlement, the meaning unknown.

TEXAS — The name of a group of tribes meaning, "Friends" or "Allies."

UTAH — From the tribal name of the Ute, meaning is unknown.

WISCONSIN — The name of a group of tribes living on the Winsconsin River.

A look at Indian names should have greater impact and meaning if students study the Indian names in their own state, county and community. Gather these names, their correct pronunciations, and their meanings, if available. These may be used in a variety of ways. Examples:

1. Make maps using these place names.
2. Gather historical information relative to a specific name for individual reports or group discussion.
3. Use as creative writing stimulis for narrative of how name might have originated.

This sample lesson deals with teaching the names of four towns in Seminole County that have Seminole-Creek names. These names are shown with the English and Seminole-Creek spelling. This activity could be used as a lesson in Oklahoma History, Social Studies, Language Arts or Indian Awareness. It should be adaptable for grades 4-9.

Procedure for the activities:

1. Tell the students that the Indian has made contributions to Oklahoma in arts, crafts, foods, social customs, and political structure. Many of the names for lakes, rivers, mountains, and towns in Oklahoma have Indian names. The following are some of the towns in Seminole County which have Seminole-Creek names. (See activity 4 below.)
2. Display a map of Oklahoma showing counties.
3. Use a picture which shows an enlargement of Seminole County. Place on the map some of the towns having Seminole-Creek names.
4. Konawa, Sasakwa, Seminole and Wewoka.
   a. Konawa — Ku-na-wv (beads or necklace)
   b. Sasakwa — Sa-svk-wv (goose or geese)
   Seminole — Se-mv-no-le At one time the word was used to mean wild as in the word "fo se-mv-no-le" (Wild Bee)
   d. Wewoka — We-woh-kv From the words "uewv" (water) and "woh-kv" (to Bark — roaring or barking water)
6. Pronounce the words for the students. Use pictures to go along with the words. At this time, teach the word "tv-lo-fv" (town). Have the students name the Seminole-Creek town that has the same meaning as the picture or items below:

   Necklace or a string of beads for the word Konawa.

   Picture of a goose or geese for the word Sasakwa.

   Picture of a Seminole Indian for the word Seminole.

   Picture of a river running with full force and water falls for the word Wewoka.
7. Explain to the students that Wewoka is the capital of the Seminole Nation just as Washington, D.C., is the capital of the United States.
8. Seminole is the home town of Governor David Boren.
9. Sasakwa is the hometown of former Seminole Nation Chiefs George Hargo, John Jumper and John Brown.
10. The OG&E Electric plant located at Konawa supplies electricity for thousands of homes in Oklahoma.

Utilize local expertise of Native American aides, parents and tribal leaders for correct pronunciation. Culturally related activities dealing with traditions and other Indian names should add new dimensions for classroom activities.

Creek-Seminole names for other towns and counties in Oklahoma with English and Creek-Seminole spelling are shown below:

Eufaula — (yu-fa-la) tribe — an independent body of the Creeks.
Muskogee — (Maskoke) — another name for the Creek tribe.
Okfuskee — (afuske) — in a point.
Okmulgee — (uew or owv mulke) — bubbling water.
Oktaha — (ok:ahv) — sand.
Olustee — (uew or owv luste) — black or dirty water.
Tulsa — (tulwa ahasse) — old town.
Weleetka — (uewv or owv letka) — running water.
Wetumka — (uewv or owv tumkv) — tumbling water.

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